# from NTA's famous library of television films: THE INTERNATIONAL FEATURES

***NTA PRESENTS THE INTERNATIONAL FEATURES . . . hand-picked, post '48 films, six of Shirley Temple's greatest successes made at the height of her youthful career, plus David O. Selznick's immortal screen classics. Chosen from major studios renowned for top quality productions, the NTA "International Features" combine big name value, exploitability and variety to insure all-family interest. On the following pages are synopses and credits on this new supply of audience attracting feature films which can give you higher ratings and greater audience shares.***

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## NTA PRESENTS "INTERNATIONAL FEATURES"

**INDISCRETION OF AN AMERICAN WIFE**
Jennifer Jones, Montgomery Clift

**THE WILD HEART**
Jennifer Jones, David Farrar

**MADE FOR EACH OTHER**
Carole Lombard, James Stewart

**LITTLE LORD FAUNTLEROY**
Freddie Bartholomew, Dolores Costello Barrymore, Mickey Rooney

**TOPAZE**
John Barrymore, Myrna Loy

**UNCHAINED**
Elroy Hirsch, Barbara Hale, Chester Morris

**WOMAN AND THE HUNTER**
Ann Sheridan, David Farrar

**HOT-ROD GIRL**
Lori Nelson, John Smith, Chuck Connors

**LILLI MARLENE**
Lisa Daniely, Hugh McDermott

**FEMALE JUNGLE**
Jayne Mansfield, Lawrence Tierney, John Carradine

**BULLFIGHT**
(Fascinating exposé of the bull ring with matadors, Manolete and Dominguin)

**BEWARE, MY LOVELY**
Ida Lupino, Robert Ryan

**ON THE LOOSE**
Melvyn Douglas, Joan Evans, Lynn Bari

**HARD, FAST AND BEAUTIFUL**
Claire Trevor, Sally Forest, Carleton Young

**OUTRAGE**
Mala Powers, Todd Andrews

**YOUNG SCARFACE**
Richard Attenborough, Hermione Baddeley, William Hartnell

**MY BROTHER JONATHAN**
Michael Denison, Dulcie Gray, Ronald Howard

**THE QUEEN OF SPADES**
Anton Walbrook, Edith Evans, Ronald Howard, Yvonne Mitchell

**BOND STREET**
Jean Kent, Roland Young, Derek Farr

**FOR THEM THAT TRESPASS**
Richard Todd, Patricia Plunkett

**LAST HOLIDAY**
Alec Guinness, Beatrice Campbell, Kay Walsh

**NO PLACE FOR JENNIFER**
Leo Genn, Rosamund John

**MURDER WITHOUT CRIME**
Dennis Price, Derek Farr, Joan Dowling

**PORTRAIT OF CLARE**
Margaret Johnston, Richard Todd, Ronald Howard

**GUILT IS MY SHADOW**
Patrick Holt, Elizabeth Sellars

**LAUGHTER IN PARADISE**
Alastair Sim, Audrey Hepburn, Fay Compton

**CAIRO ROAD**
Eric Portman, Laurence Harvey, Maria Mauban

**THE FRANCHISE AFFAIR**
Michael Denison, Dulcie Gray

**LANDFALL**
Michael Denison, Patricia Plunkett

**YOUNG WIVES' TALE**
Joan Greenwood, Nigel Patrick, Audrey Hepburn, Derek Farr

**THE WOMAN'S ANGLE**
Cathy O'Donnell, Lois Maxwell, Claude Farrell

**ANGELS ONE FIVE**
Jack Hawkins, Michael Denison, Dulcie Gray

**TOP SECRET**
Oscar Homolka, Nadia Gray, George Cole

**THE YELLOW BALLOON**
Kenneth More, Andrew Ray, Kathleen Ryan

**ISN'T LIFE WONDERFUL**
Donald Wolfit, Eileen Herlie, Cecil Parker

**THE HOUSE OF THE ARROW**
Oscar Homolka, Yvonne Furneaux

**A LADY MISLAID**
Phyllis Calvert, Alan White

**SO LITTLE TIME**
Marius Goring, Maria Schell

**SILENT DUST**
Nigel Patrick, Derek Farr, Sally Gray

**THE DEVIL'S PASS**
John Slater, Christopher Warby

**QUIET WEEKEND**
Derek Farr, Marjorie Fielding

**DANCING YEARS**
Dennis Price, Giselle Preville

**MAN ON THE RUN**
Derek Farr, Joan Hopkins

**TALK OF A MILLION**
Jack Warner, Barbara Mullen

**FATHER'S DOING FINE**
Richard Attenborough, Heather Thatcher

**CASTLE IN THE AIR**
Margaret Rutherford, David Tomlinson

**WILL ANY GENTLEMAN?**
George Cole, Veronica Hurst

**VALLEY OF SONG**
Mervyn Johns, Clifford Evans

**THE GOOD BEGINNING**
John Fraser, Eileen Moore

**FOR BETTER, FOR WORSE**
Dirk Bogarde, Susan Stephen, Cecil Parker, Dennis Price

**THE YOUNG AND THE GUILTY**
Phyllis Calvert, Andrew Ray

**SMALL HOTEL**
Gordon Harker, Maria Lohr, John Loder

**THE HARASSED HERO**
Guy Middleton, Elwyn Brook Jones

**YOU CAN'T ESCAPE**
Noelle Middleton, Guy Rolfe

**FLESH AND THE SPUR**
John Agar, Marla English

**OUTLAW TREASURE**
Adele Jergens, Glenn Langan, Michael Whalen

**THE PHANTOM FROM 10,000 LEAGUES**
Kent Taylor, Cathy Downs, Michael Whalen

**ESCAPE IN THE SUN**
John Bentley

**CAPTAIN JANUARY**
Shirley Temple, Guy Kibbee, June Lang, Slim Summerville, Jane Darwell

**THE POOR LITTLE RICH GIRL**
Shirley Temple, Alice Faye, Jack Haley

**WEE WILLIE WINKIE**
Shirley Temple, Victor MacLaglen, June Lang

**HEIDI**
Shirley Temple, Jean Hersholt

**REBECCA OF SUNNYBROOK FARM**
Shirley Temple, Randolph Scott, Bill Robinson, Gloria Stuart

**LITTLE MISS BROADWAY**
Shirley Temple, George Murphy, Jimmy Durante, Phyllis Brooks, Edna May Oliver

# Indiscretion Of An American Wife

A lovely American socialite (Jennifer Jones), wife of a prominent Philadelphia business man, fails to keep her rendezvous with a handsome college professor (Montgomery Clift). The pair had met in Rome and fallen in love. The wife intends to return to her husband and child.

At the Roman train station the girl waits for a train that will take her from Italy. The professor arrives and pleads with her not to leave him. Caught in the turbulent passions of love the woman agrees to take a later train.

The pair wander about the station. In vain, the professor tries to persuade the woman he loves to renew their relationship. As a farewell gesture, she agrees to be alone with him for their last moments together. They search the station and find a deserted coach.

Shortly after the pair are discovered and arrested by the station police. The frightened possibility of a scandal provokes them. After several hours of arduous questioning and much embarrassment they are released.

This horrible experience makes the couple realize they would never find real happiness together. Set on fulfilling her obligations as a wife and mother, she boards the train and returns to her family.

**CAST**

JENNIFER JONES

MONTGOMERY CLIFT

**CREDITS**

Produced and
Directed by
VITTORIO DeSICA

Screen Play by
CESARE ZAVATTINI
LUIGI CHIARINI
GIORGIO PROSPERI

Dialogue by
TRUMAN CAPOTE

# The Wild Heart

Hazel (Jennifer Jones), lovely daughter of the local bee-keeper, harpist and coffin-maker, is a firm believer in the myths of the supernatural. Her country naivete proves a disadvantage when the local squire is attracted to her. She is unable to control her emotions and falls madly in love with him. The squire takes advantage of the girl and makes love to her. Then he abuses her and says they will never marry.

The village minister, who secretly loves Hazel, promises to help her conquer his infatuation for the squire. She is overwhelmed by his kindness and they marry.

Unable to cope with her emotions and urged by the squire's attentions, Hazel breaks her marriage vows and returns to him. The village folk gossip provoking the wrath of her husband. He frightens his wife by saying she is possessed by the devil.

Embroiled in conflicts that she cannot understand, Hazel is driven into a mad frenzy which results in her tragic end.

**CAST**

Hazel Woodus
JENNIFER JONES

Jack Reddin
DAVID FARRAR

Edward Marston
CYRIL CUSACK

Mrs. Marston
SYBIL THORNDIKE

Andrew Vessons
HUGH GRIFFITH

Mr. James
EDWARD CHAPMAN

**CREDITS**

Written and Produced by
MICHAEL POWELL
EMERIC PRESSBURGER

Adapted from the Novel by
MARY WEBB

# Made For Each Other

Johnny Mason, a promising young member of a New York law firm, seems to have everything before him. His boss, crochety old Judge Doolittle, has great confidence in him and plans to make him a junior partner in the firm. By this he expects not only to reward Johnny's talents and ambition, but also to keep the partnership in the family —for he hopes that Johnny will marry his daughter Eunice. But Johnny, on a business trip to Boston, meets Jane. One glance convinces them that they were "made for each other," and when Johnny returns to New York it is with Jane as his bride.

Theirs is to be the ideal marriage, but Johnny and Jane soon find that ideals exist only in dreams. Their honeymoon on the Normandie is cancelled because Johnny's big case is coming up. They are harassed at home by Johnny's querulous old mother who has come to live with them. The sharpest disappointment of all comes when the junior-partnership in the law firm is given, at the insistence of the piqued Eunice, to Carter instead of to Johnny, who is forced to accept a cut instead of the raise he expected.

Within a year the Mason's have a son, and their trials are temporarily forgotten in their ecstatic happiness. But even this new found felicity is fated not to last long. The little apartment is over-crowded, with the baby's crib wedged into the dining-room. Mrs. Mason, feeling left out of the circle of her son's happiness, grows more irritable and difficult. Jane is obliged to let her devoted colored maid go. Everyone's nerves are constantly on edge.

New Year's Eve finds Jane and Johnny near the end of their endurance. They have gotten dressed to go to a party with Carter and Eunice, now engaged. When they fail to show up, Johnny rushes out of the house in a fit of depression and rage, with Jane rushing after him. They go to a restaurant and attempt to drown out their unhappiness in the laughter and gaiety of the crowds around them. But it is no use. Johnny admits to Jane that their marriage has been a failure and she, feeling that he wishes to be free of her, consents to a divorce.

But when they return to the apartment they find that their child has come down with pneumonia and their differences are discarded in their common anguish. Even Mrs. Mason forgets her personal grievances in her sympathy and understanding. The baby is rushed to a hospital where Johnny is informed that the only thing that can save his son's life is a serum obtainable only in a Salt Lake City hospital.

A blizzard is raging in Utah, and only one pilot will volunteer to fly the serum to New York. He asks five thousand dollars for his services. Desperate, Johnny arouses Judge Doolittle in the middle of the night and pleads with him for the necessary sum. The Judge quickly gets dressed and together they rush all over New York to cash a check. It is almost dawn when, in a metropolitan gambling house, the Judge wins the five thousand dollars on a roll of the dice.

Within a short time the pilot Conway takes off with the serum from the airport in Salt Lake City in the worst storm the city has ever known. At the Newark airport Johnny waits anxiously for word of him. The radio brings the disheartening news that the plane is flying blind. Soon the airport loses touch with it entirely.

At the hospital in New York Jane and Mrs. Mason are also keeping vigil. Johnny has tried to conceal the baby's critical condition from his wife, but she senses it nevertheless, and is in an agony of worry and fear. Mrs. Mason realizes at last how selfish and intractable she has been. A new understanding and love springs up between the two women.

Conway's ship catches fire and he is forced to bail out. His leg is crushed when his parachute brings him down in New Jersey, but he manages to crawl to a nearby farmhouse with the precious serum intact, thus bringing the story to a tense and poignant climax, with Johnny and Jane realizing again that they were really "made for each other."

**CAST**

Jane Mason
CAROLE LOMBARD

John Mason
JAMES STEWART

Judge Doolittle
CHARLES COBURN

Mrs. Mason
LUCILE WATSON

Conway
EDDIE QUILLAN

Sister Madeline
ALMA KRUGER

Dr. Healy
HARRY DAVENPORT

**CREDITS**

Directed by
JOHN CROMWELL

Screen play by
JO SWERLING

# Little Lord Fauntleroy

The year is 1885. Havisham, lawyer of the Earl of Dorincourt, arrives at the Brooklyn home of the lovely young widow, Mrs. Errol ("Dearest"), to announce that the death of the Earl's third son Bevis, makes her small son Ceddie the heir.

He is prepared to take Ceddie to Dorincourt Castle and explains that the gruff old Earl will provide a home for "Dearest" at Court Lodge, but will not have her inside the park gates, as his second son had incurred his displeasure by marrying this penniless American girl.

Ceddie bids good-bye to his dear friends, Dick, the bootblack, Mr. Hobbs, the grocer, and the Apple Woman, and he and "Dearest" sail for England.

Arrived at Court Lodge, "Dearest" asks the kindly Havisham to inform the Earl that she cannot accept the income he wishes to provide for her.

The Earl, a proud, tyrannical man, whose outbursts of temper are increased by chronic gout, lives alone in Dorincourt Castle. His servants live in terror of him, and Mordaunt, Rector of the parish, is greeted with scorn when he comes to plead for the poverty-stricken tenants on the Earl's estate.

The next evening Ceddie, now Little Lord Fauntleroy, is taken to meet his grandfather. The Earl is very favorably impressed with the manly little fellow and the two sit up chatting in the library until Ceddie falls asleep.

Next day, Mordaunt comes to plead the case of a tenant about to be dispossessed and is amazed to find the Earl and Ceddie playing marbles. The Earl lets Ceddie handle the case and the boy decides the tenant should remain. Due to the child's softening influence, the Earl even agrees to improve the conditions under which the tenants live.

The Earl gives a grand party for Ceddie and the little chap is a great success.

After the party Havisham confronts the Earl with the news that a woman claims to have been secretly married to his late son, Bevis, which makes her son the real heir. The Earl is beside himself with grief and rage.

The Earl swallows his pride and calls on "Dearest" to assure her that, whatever happens, he will provide for her and Ceddie.

The woman is finally identified as a fraud—the runaway wife of Ceddie's Brooklyn friend, Dick the Bootblack—and Ceddie's right to the title of Lord Fauntleroy is securely established. The Earl invites "Dearest" to come and live at Dorincourt and all the villagers celebrate at a huge garden party on the castle grounds.

**CAST**

Earl of Dorincourt
C. AUBREY SMITH

Ceddie
FREDDIE BARTHOLOMEW

Dearest (Mrs. Errol)
DOLORES COSTELLO BARRYMORE

Havisham
HENRY STEPHENSON

Mr. Hobbs
GUY KIBBEE

Dick
MICKEY ROONEY

Ben
ERIC ALDEN

The Claimant
JACKIE SEARL

**CREDITS**

Directed by
JOHN CROMWELL

Screen Play by
HUGH WALPOLE

# Topaze

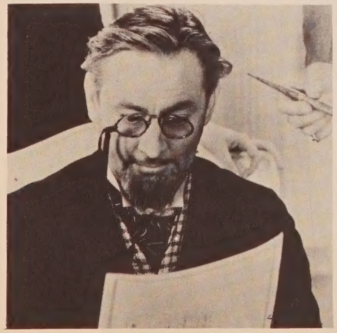
M. Auguste Topaze is a poor, timid schoolmaster. In his class is a very stupid bad boy, Charlemagne de Latour-Latour, whose mother, the baroness, obtains Topaze' dismissal from his job because the teacher will not falsify the boy's poor school record.

In desperation, the schoolmaster seeks the apartment of Coco, Baron de Latour-Latour's mistress, asking for a job as tutor to her nephew.

The baron, an unscrupulous scoundrel who sells germ-laden faucet water to the public as purified water, has just been forced to accept the resignation of the scientist whose name was to endorse his aqua pura.

He seizes upon the timid Topaze as a gift from heaven. He gives Topaze a large salary, a laboratory to work in, lets him develop a really excellent and pure water, and then calmly continues to sell, through conniving politicians, the inferior water as "Sparkling Topaze."

Topaze is very happy. His newfound wealth proves his favorite maxim that honesty is the best policy. . . . But when he learns he is part of a gigantic swindle he wants to quit and expose the baron. The baron, however, nips Topaze's plan by having him presented with the Academy palm, an honor he has sought by diligent work for years. Realizing now that, by crookedness, he has attained his greatest ambition, Topaze decides to become dishonest with a vengeance.



He finds that Coco has fallen in love with him, and promptly begins by stealing her from the baron. Then he turns his thoughts to money. By clever thinking he outcrooks the crooks, forcing the baron to give him a partnership in the flourishing business of marketing "Sparkling Topaze."

His final joy is being called back to his old school as honored guest and there publicly revealing the stupidity of the baron's son, who had been selected for scholastic honors.

**CAST**

Prof. Auguste Topaze
JOHN BARRYMORE

Coco
MYRNA LOY

Henri
ALBERT CONTI

Baron de Latour-Latour
REGINALD MASON

Baroness
JOBYNA HOWLAND

**CREDITS**

Directed by
H. D'ABBADIE d'ARRAST

Screen Play by
BEN HECHT

Stage Play by
MARCEL PAGNOL

# Unchained

Among the newcomers to the California Institution for Men at Chino is Steve Davitt (Elroy Hirsch), impulsive, hard-fisted rancher convicted of assault with intent to kill. The prisoners are greeted by Kenyon J. Scudder (Chester Morris), superintendent and founder of the unique Institution which has neither bars, armed guards, high walls nor gun towers. Trouble starts quickly when Ravens (Jerry Paris), is planning to escape with Davitt, breaks up a fight between Steve and a bully inmate after the latter threatens Eddie Garrity (Johnny Johnston), a jazz musician turned criminal after crippling his hand. Mary Davitt (Barbara Hale) appeals to Scudder to help her husband. Bill Howard (Todd Duncan), representing Davitt's dormitory on the Men's Council, asks Steve to join. Davitt first declines, but changes his mind after deciding the council position might make it easier for him to escape, a decision strengthened when the Adult Authority passes him over for another six months before fixing his sentence. He is more determined than ever to break out, even after Mary tells him she will stay behind if he goes over the fence. On a night when boxing matches are scheduled, and fog is closing in, Davitt elects to make his getaway. When Davitt reaches the fence, he finds Bill Howard there, determined to stop him. A terrific fight ensues in which Davitt knocks Howard to the ground. About to scale the fence, Steve looks back. He sees Howard on his feet, making no further attempt to stop him. Coming to his senses, Davitt slowly returns toward Howard—and Chino.

**CAST**

Steve Davitt
ELROY HIRSCH

Mary Davitt
BARBARA HALE

Kenyon J. Scudder
CHESTER MORRIS

Bill Howard
TODD DUNCAN

Eddie Garrity
JOHNNY JOHNSTON

Elaine
PEGGY KNUDSEN

Joe Ravens
JERRY PARIS

**CREDITS**

Written, Produced and Directed by
HALL BARTLETT

Director of Photography
VIRGIL E. MILLER, A.S.C.

# Woman And The Hunter

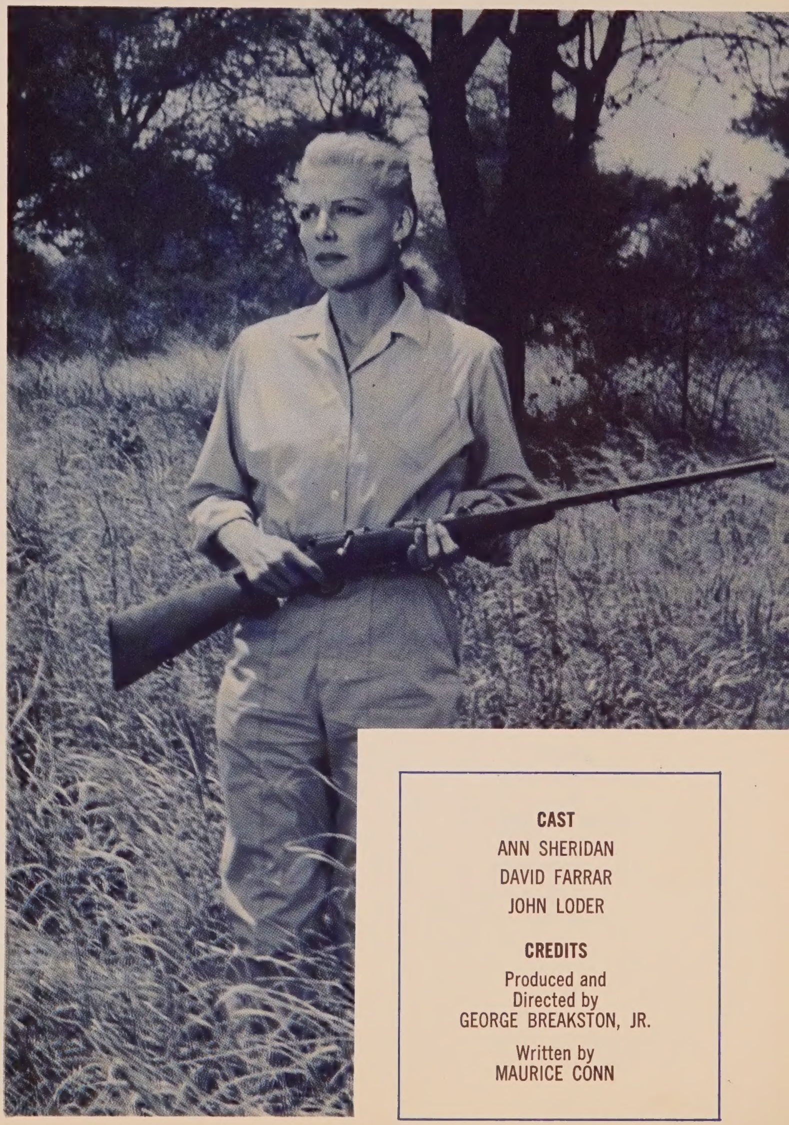
An unscrupulous woman (Ann Sheridan) working to fulfill her selfish desires is cast aside by her millionaire lover (John Loder) who tires of her. She is determined not to be suppressed in her quest for financial security and turns her attentions towards the millionaire's young son. He is flattered by this attention and invites her on a hunting expedition.

The woman and a hunting guide (David Farrar) strike up a relationship. When the young man learns of their affair he gets drunk and starts a row with the hunter. Seizing the opportunity to get revenge on her ex-lover, the woman professes love for the young man. They are married that same evening.

After the wedding ceremony, while the young husband sleeps off a drunken stupor, his wife proceeds to his father's home. She breaks into the house and shoots her father-in-law, knowing that her husband will inherit a fortune.

The following morning the inspector of police arrives at the hunting camp to inform the millionaire's son of the killing. He is surprised to learn the boy is not saddened by the news. The inspector begins to suspect him of killing his father. Realizing she would inherit her husband's money, the suspect's wife encourages the policeman's suspicions.

Through an unusual turn of events the evil woman meets a tragic end and the truth about the murder is revealed.



**CAST**

ANN SHERIDAN
DAVID FARRAR
JOHN LODER

**CREDITS**

Produced and
Directed by
GEORGE BREAKSTON, JR.

Written by
MAURICE CONN

# Hot-Rod Girl

When his younger brother Steve (Del Erickson) is killed in a hot rod, Jeff Northrup (John Smith) blames himself for allowing the youngster to be taunted into the death-resulting speed. Policeman Ben Merrill (Chuck Connors) who has been on a one-man crusade to stop teen-age violations by promotion of a patrolled drag-strip finds himself on the carpet. Many citizens object even to the drag-strip.

Jeff, who has been a leader in attracting hot rod drivers to the drag-strip, now withdraws from that activity. Without his command, many kids now do their racing on the city streets. Even Lisa Vernon (Lori Nelson), Jeff's girl friend, finds him totally withdrawn because of his brother's death.

Bronc (Mark Andrews), a handsome newcomer, comes to town and pursues Lisa. Jeff and Bronc tangle at Yo-Yo's, a hang-out for the hod-rodders, but Jeff backs down when Bronc challenges him to a chicken race. Flat-Top (Frank Gorshin) accepts the challenge. As the two cars race head-on toward each other, Flat-Top gives way at the critical moment. Bronc's actions draw more kids away from the drag-strip.

Jeff returns to the strip and the kids flock back. But the enemity between Bronc and Jeff still flames. It comes to a crashing climax when Bronc chases Jeff and Lisa as they drive along, riding in front, back, and on the side of them. As they come to a twisting, curving, hilly road, Bronc has Jeff riding on the wrong side of the road. Jeff has to race to get ahead of Bronc, and as he comes over a hill has to crash off the road to escape hitting a boy on a bike.

Bronc, racing behind, hits the boy and kills him. Jeff is accused of the murder but skillful detection work by Ben pins the rightful blame on Bronc.

Jeff returns to the drag-strip, and the town accepts the activity, and the drag-strip becomes a popular center of controlled racing for hot-rods.

**CAST**

Lisa
LORI NELSON

Jeff
JOHN SMITH

Ben
CHUCK CONNORS

Flat-Top
FRANK J. GORSHIN

L. P.
ROXANNE ARLEN

Judy
CAROLYN KEARNEY

Two Tanks
ED REIDER

**CREDITS**

Directed by
LESLIE MARTINSON

Original Screenplay by
JOHN McGREEVEY

# Lilli Marlene

This is the story of a song, a soldier's song that went round the world, and of a girl who was caught between opposing forces in world conflict. It begins in the sun-baked, oft-taken town of Heghazi in the North African desert with the Germans in possession. The little cafe Cigale offers shade from the sun by day and, at night, ease from the turmoil of war. A slim French girl, helping her aunt and uncle, is noticed by an S.S. colonel. When he finds that her name is Lilli Marlene and hears her sing, he realizes that she could be an asset to the Berlin radio. But Lilli hates the Nazis and refuses to be used as propaganda. As the colonel is threatening to have her relatives shot, Desert Rats, amongst them tough inseparables of the Eighth Army, Holt, Evans, Scottie, Berry and O'Reilly, burst in to capture the colonel in a lightning raid. Steve, an American radio commentator, comes with the raiders—he looks at Lilli and loves her. "I'll be back" he tells her. And he does come back, when the British offensive captures Heghazi. By this time Lilli's song has caught the troops and is lilting across the Western Desert. Steve and Lilli go happily to Cairo, gay capital behind the lines, the Paris of the war in the Middle East. Their delight in each other is jarred suddenly by the appearance of Shirley, Steve's wife from whom he had been seeking a divorce. Lilli's quick French temper flares, and convinced that Steve is a rake, she goes out with Wintertree, a seemingly harmless, cafe-trotting eccentric. They plan a moonlight drive. Meanwhile, Steve has it out with Shirley and she tells him that the divorce has been granted. Wild with his new freedom Steve rushes out to find Lilli and tries to grapple Winterlee as he drives off. He is unsuccessful and Winterlee speeds towards the airport, revealing on the way that he is a Nazi. The girl is bundled into a waiting plane and flown to Germany and the mercies of the German propaganda machine. A psychiatrist, Fratzell, takes over the "softening-up" process on the obstinate girl, craftily and callously breaking down her resistance until she can be used to broadcast greetings from British prisoners to their kin at home. She is under the control of a Colonel Leiber of the Propaganda Ministry. The long war ends. The scene shifts to London and the Albert Hall, where the Eighth Army is holding its great re-union. The Desert Rats, Evans, Scottie and Berry, are pushing into the buildings to sing their old songs and re-tell the stories of the victorious campaign when they recognize a wan figure. Lilli Marlene. They think she is a traitor and demand her arrest. Steve is there to broadcast the re-union, and, convinced that the girl is really innocent, he pulls her into his van and makes a dash for it down Knightsbridge, with the pursuers close behind. Lilli breathlessly tells Steve that Colonel Leiber gave her an address to go if ever she was in trouble in England. They drive to the address. Leiber is as good as his word. He reveals that Lilli's broadcasts were used by the British Secret Service to get coded information back. Lilli is cleared and with Steve, she goes back to the Albert Hall to sing her song again, with the Eighth Army roaring the chorus.

**CAST**

Steve
HUGH McDERMOTT

Lilli
LISA DANIELY

Holt
JOHN BLYTH

Evans
STANLEY BAKER

Scottie
RUSSELL HUNTER

Leiber
ARTHUR LAWRENCE

Nurse Schmit
IRENE PRADOR

**CREDITS**

Executive Producer
WILLIAM J. GELL

Directed by
ARTHUR CRABTREE

# Female Jungle

Blonde movie actress Monica Madison (Jean Lewis) is found murdered outside the club Can Can. Police Sergeant Stevens (Lawrence Tierney), off duty but duty bound, had been in the club all evening drinking heavily. Because he cannot account for his activities while he has been drunk, Stevens decides to retrace his movements from early evening till the time of the murder.

He calls on Candy Price (Jayne Mansfield), a sexy blonde model who had been his date early in the evening. Candy's reaction to seeing him makes him realize that he has had a complete mental blackout. He checks with Connie (Connie Cezon), the waitress at the club and discovers that Monica Madison's escort had been Claude Almstead (John Carradine), a drama critic. He tracks down Almstead to Alec Voe's (Burt Kaiser) apartment. Voe, a neighborhood caricature artist, works at the nightclub. Voe's wife Peggy (Kathleen Crowley) has disappeared with Almstead. Stevens and Voe join forces to search for the pair.

Stevens inadvertently discovers that Voe is the local Romeo. Not only is he married to Peggy but he is the boy friend of Candy Price and the movie actress Monica Madison. Of late, Voe had been blackmailing Monica. Fearing exposure, he had to kill her and place the blame on Almstead. Almstead, realizing that Voe was influencing Monica, had taken Peggy to his house to warn her about the menace of her husband. Knowing that the game was up Voe turns with maniacal fury on Peggy but she is saved by the timely arrival of Stevens and the police. Voe, the murderer, is killed and the conscience of Stevens is cleared.

**CAST**

Sergeant Stevens
LAWRENCE TIERNEY

Claude Almstead
JOHN CARRADINE

Candy Price
JAYNE MANSFIELD

Alec Voe
BURT KAISER

Peggy Voe
KATHLEEN CROWLEY

Joe
JAMES KODL

Sergeant Duane
REX THORSEN

**CREDITS**

Produced by
BURT KAISER

Directed by
BRUNO VE SOTA

# Bullfight

The art of bullfighting goes back to prehistoric times, but it became most firmly established in Spain during the middle ages as a gentleman's sport and popular entertainment. The great revolution in bullfighting took place in the 18th century, when the gentlemen forsook the art and left the field to the professional *toreros*, who included Francisco Romero (inventor of the *muleta*), Costillares (the first to use a sword), Pedro Romero (whose portrait was done by Goya), and Pepe Illo (writer of the first great treatise on bullfighting).

The object of the various phases of the bullfight is to temper and discipline the violence of the bull and prepare him for the kill. First the bull is worked with the cape to observe his reactions, break his spirit a little and make him focus his attacks on a precise object. Then the picadors place the *pics* to slow up the bull and tire out his neck muscles. Then the *banderillas* are planted, which slow him up still further but also reawaken his spirit. At last comes the moment of the kill—the matador uses the *muleta* to take possession of the bull, draw it after him and get it in place for the final sword thrust.

The bullfight begins with the procession: matadors leading, then the *banderilleros* and picadors, and at the end the mules who will drag off the dead bull. At the president's order, the first bull is brought out.

The matador watches the reactions of the bull, which his men are working with capes, and then he takes on the bull himself. The picadors place their *pics* in the mass of muscles on top of the neck, and after each pic the matadors intervene in turn to draw off the animal by means of the cape or *muleta*. The basic pass in cape work is the *veronica*, with the cape held in both hands, but there are many other passes which aim at an esthetic effect as well as a practical one—they include the *salterella*, the "butterfly" pass, the "lanterns" or *faroles*, and the one-handed *larga*.

The second third of the *corrida* is the third of the *banderillas*, which consists of planting in the bull's withers pairs of *banderillas*, shafts with hooks at one end. After the *banderillas*, the bull is considerably slowed down, the president gives the signal for the kill, the swordkeeper prepares the "instruments of death," and the matador is "shut in" with the bull.

The matador then works with the *muleta* to prepare the bull for the kill. The basic and most dangerous pass is the "natural," but other passes include the "statue," *manoletina*, *afarolado*, "change of hands," and kneeling passes. When the bull no longer responds properly the "moment of truth" has arrived: with his *muleta* the matador places the animal in the best position for the sword thrust, and, standing directly in front of the bull, leaps forward and plunges the sword between the bull's shoulders.

There is a great difference between the matadors today and the rough battlers of former days, like the father of Manolete, Vicente Pastor, Rafael el Gallo, and Machaquito. The most popular matadors around the eve of the first world war were Ricardo Bombita and Joselito. Joselito's rival, Juan Belmonte, lacked physical strength but turned his failing into a new style—working in close to the bull and receiving the charge without withdrawing a step. Perhaps the greatest bullfighter of all time, Manolete, pushed this style to extremes, and died in 1947 after being gored. The most popular matador today, Luis Miguel Dominguim, also uses the classical approach, and is probably the most completely trained bullfighter since the death of Manolete.

**CAST**

Bienvenida
MANOLETE

Santos
LUIS MIGUEL DOMINGUIN

Gonzales
CONCHITA CINTRON

Litri
JUAN BELMONTE

Martorell
RAFAEL ORTEGA

# Beware, My Lovely

A young widow alone in her big house hires a handyman to help her clean. Subject to frequent blackouts, the workman is mentally deranged. This is not apparent to the widow when she hires him, however.

The widow's friendly attitude towards the hired man has a strangely calming effect on him. Trouble begins when the widow calls in a grocery order to the local store and the handyman assumes she is calling the police to have him put away.

Suddenly he flies into a rage. He locks the doors and windows and threatens to harm his employer if she dares to attempt to get away. He then proceeds with his chores while his distraught captive thinks of an area of escape.

The tension mounts until the handyman is gripped by another moment of mental anguish. He pursues the widow through the large house. She runs from room to room until she can go no further. As the disturbed man approaches her the widow reaches for a pair of scissors. There is a fierce struggle and one day of agony in the life of a lonely woman is brought to a climax.

**CAST**

Mrs. Gordon
IDA LUPINO

Howard
ROBERT RYAN

Mr. Armstrong
TAYLOR HOLMES

Ruth Williams
BARBARA WHITING

Mr. Stevens
JAMES WILLMAS

Mr. Franks
O. Z. WHITEHEAD

Grocery Boy
DEE POLLACK

**CREDITS**

Directed by
HARRY HORNER

Screenplay by
MEL DINELLI

# On The Loose

In the story Frank and Alice Bradley, the parents of teen-age Jill, are too engrossed in their own social activities and their personal disagreements to pay attention to the needs of their attractive high school daughter. Neither are they aware of the trend her activities are taking when these needs are neglected. . . . Starving for companionship and the affection she does not get at home, Jill seeks solace among the boys of the school. Basically innocent, she nevertheless gets into difficulties, with an eventual disclosure of her misconduct at home, which results in a violent quarrel with her father. . . . Rejected by her schoolmates and in disgrace with her parents, the unhappy girl decides on suicide, with the dramatic results shown in the film—which, happily ends on a note of optimism. . . .

QUIET
Receiving Hosp
WAITING
M

**CAST**

Jill Bradley
JOAN EVANS

Frank Bradley
MELVYN DOUGLAS

Alice Bradley
LYNN BARI

Larry Lindsay
ROBERT ARTHUR

Dr. Phillips
HUGH O'BRIAN

Susan Tanner
CONSTANCE HILTON

Bob Vance
MICHAEL KUHN

**CREDITS**

Directed by
CHARLES LEDERER

Story by
MALVIN WALD AND COLLIER YOUNG

# Hard, Fast And Beautiful

"Hard, Fast and Beautiful" is the story of a young tennis player who is groomed into international stardom by her socially and financially-minded mother and by a smart promoter. In the atmosphere of big-time tournaments, an absorbing family conflict is developed, involving the girl, her mother, her father and her fiance. The core of the plot is the mother's domination of her daughter's career until it amounts to peonage and a denial of the girl's right to romance and marriage. High tension ensues when the daughter revolts. Spectacular tournament scenes enhance the pictorial elements of the photoplay.

**CAST**

Milly Farley
CLAIRE TREVOR

Florence Farley
SALLY FORREST

Fletcher Locke
CARLETON G. YOUNG

Gordon McKay
ROBERT CLARKE

Will Farley
KENNETH PATTERSON

Miss Martin
MARCELLA CISNEY

J. R. Carpenter
JOSEPH KEARNS

**CREDITS**

Directed by
IDA LUPINO

Screenplay by
MARTHA WILKERSON

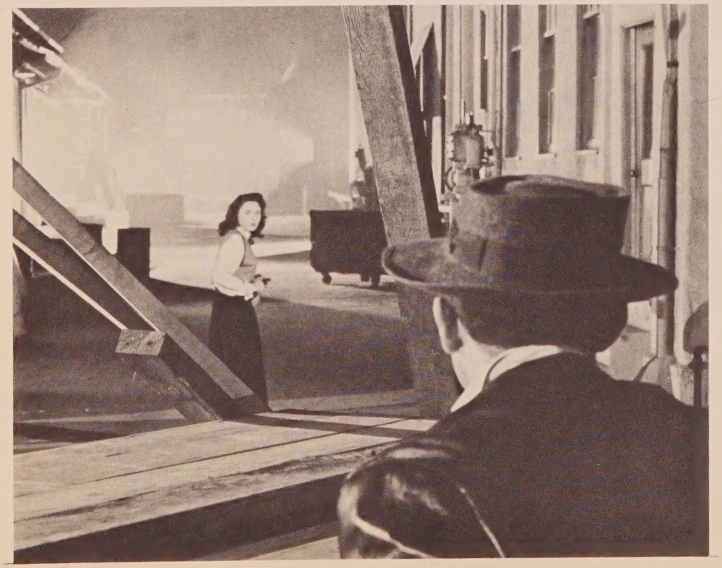
Based on a Novel by
JOHN R. TUNIS

# Outrage

Ann Walton (Mala Powers), a victim of criminal assault, attempts to forget her terrible ordeal. She mistakes the sympathy of her parents and her fiance for pity. The gossiping townsfolk also make life in her hometown unbearable.

Ann leaves home and settles in California where she meets young Minister Ferguson (Tod Andrews). They become close friends and the friendship develops into love. Ann is extremely happy for a time until memories of the unfortunate incident return. Her emotional conflicts mount and she goes from one job to another. One day Ann believes that she is again to become victimized.

Helped by Minister Ferguson, Ann begins to realize that her life can be happy once again. She understands that there is no need for her to run away. At last her mind is relieved and she is able to settle down to a normal existence, with the man she loves.



**CAST**

Ann Walton
MALA POWERS

Ferguson
TOD ANDREWS

Jim Owens
ROBERT CLARKE

Mr. Walton
RAYMOND BOND

Stella Carter
RITA LUPINO

Sgt. Hendrix
HAL MARCH

**CREDITS**

Directed by
IDA LUPINO

Written by
COLLIER YOUNG
MALVIN WALD
IDA LUPINO

# Young Scarface

The scene is Brighton, and holidaymakers are watching for the arrival of Kolley Kibber, a journalist working on a stunt for his newspaper. A gang, led by Pinkie Brown and Dallow, recognise Kibber as the man indirectly responsible for the death of a former gang leader. Going to a public house, Kibber recognizes Pinkie and realizes that his life is at stake.

For protection, Kibber goes to Ida Arnold, and while on one of the amusements at the fun fair is killed by the gang. Later, his body is washed up from the sea and the evidence at the inquest is faked. Ida, who has been waiting for Kibber, cannot understand and decides to start an investigation.

Spicer, one of the gang, ensures an alibi by leaving Kibber's cards at appropriate points. He leaves one in a restaurant where Rose, a waitress, is puzzled by her customer's lack of resemblance to the press picture. Pinkie, realizing the consequences if this was followed up, arranges to meet Rose. Later he finds that Rose, impressed by his appearance, is deeply in love with him.

Meanwhile, Spicer has developed "nerves" and must be disposed of. Pinkie plots with a rival gang, headed by Colleoni, to do the killing. Colleoni decides that Pinkie should be eliminated and later makes certain adjustments to the scheme.

Pinkie meets Spicer at a racecourse and tells him to go away until things "blow over." He signals to a rival gang who attack Spicer as arranged but Pinkie is "double crossed" by Colleoni, and in the resulting fight Pinkie is badly slashed with a razor. Spicer is injured but unbeknown to Pinkie escapes.

Meanwhile, Ida is uneasy about Kibber's death. Rose tells Pinkie, who decides that the only way to prevent the police from questioning the girl is to marry her.

Prewitt arrives at Pinkie's rooms to talk the matter over with the gang. Pinkie hears sounds from Spicer's room, rushes to it and surprises him there, packing to make a getaway. In a frightened rage he hurls the man over the bannisters and calls the lawyer to witness that it was an accident.

Prewit has become a sick man. Ida calls to see him and in his drunken semi-stupefied state Prewitt gives her the information she needs. Ida informs the police.

**CAST**

Pinkie Brown
RICHARD ATTENBOROUGH

Ida Arnold
HERMOINE BADDELEY

Dallow
WILLIAM HARTNELL

Prewitt
HARCOURT WILLIAMS

Spicer
WYLIE WATSON

Cubitt
NIGEL STOCK

Rose
CAROL MARSH

Fred Hale (Kolley Kibber)
ALAN WHEATLEY

Phil Corkery
GEORGE CARNEY

# My Brother Jonathan

This is a story told by 60 year old Dr. Jonathan Dakers to his son, Tony, back from the war. As a boy of fourteen, Jonathan becomes attached to young Edie Martyn. But during the next few years Jonathan is busy as a medical student and cannot keep up the friendship—until a suffragette demonstration in which Edie is participating causes their paths to cross once more. Jonathan has Harley Street as his goal, and he proposes to Edie. She asks for time to decide.

His father's death causes Jonathan to abandon his career, for his mother insists that his younger brother Harold, be kept at Cambridge. Jonathan takes a partnership in the grimy town of Wednesford. He soon makes an enemy of Dr. Craig, a fashionable doctor who has deprived the poor of the use of the cottage hospital. But Jonathan receives encouragement in his work from Rachel, his partner's daughter.

The failure of an operation, which despite Craig, he insists upon performing in the Cottage Hospital, provides the other with ammunition to start a whispering campaign against Jonathan. Harold and Edie, thrown so much together, fall in love and announce their engagement. It is a blow to Jonathan.

On the outbreak of World War I Harold enlists. Because he is a doctor, Jonathan has to remain at his post. He finds consolation in his growing love for Rachel. Harold is killed and, when Jonathan goes to console Edie, he learns that she is about to become the unmarried mother of his brother's child. Out of regard for Edie, and his brother's unborn son, he renews his offer of marriage, which she accepts.

Jonathan, after the wedding, continues with his practice while his wife goes to live with Mrs. Dakers, a situation which Craig uses in a whispering campaign against him.

To save the life of a boy Jonathan orders him to the Cottage Hospital, despite the contagious nature of the illness. Craig, demanding an explanation, finds Jonathan—not with Edie—but with Rachel.

Jonathan is arraigned before the Hospital Committee for unprofessional conduct. His position is precarious until Edie arrives unexpectedly and denounces his traducers. The Committee resign and Jonathan is victorious.

As the meeting ends, news comes that Sir Joseph Higgins' foundry is on fire. Both Jonathan and his enemy, Craig, go to succour the wounded. Craig is badly injured and Jonathan successfully operates upon him.

Meanwhile, Edie returns to the Dakers' home and there her baby is born. Dying as she brings her boy into the world, she exacts a promise from Jonathan always to cherish his dead brother's son as his own. Jonathan marries Rachel—for now he knows that she is his one real love.

As Jonathan finishes his story, Tony realises that Rachel is his adoptive, not his actual mother. He brings a glow to the hearts of the elderly pair when he addresses Rachel as "Mother".

**CAST**

Jonathan Dakers
MICHAEL DENISON

Rachel Hammond
DULCIE GRAY

Harold Dakers
RONALD HOWARD

Dr. Craig
STEPHEN MURRAY

Mrs. Dakers
MARY CLARE

Dr. Hammond
FINLAY CURRIE

Edie Martyn
BEATRICE CAMPBELL

Sir Joseph Higgins
ARTHUR YOUNG

Eugene Dakers
J. ROBERTSON JUSTICE

# The Queen Of Spades

It is 1806, and St. Petersburg is in the grip of gambling fever. As a result there have arisen many superstitions—one of them concerning the evil influence of the card, the Queen of Spades.

Each night Herman Suvorin (Anton Walbrook), a poor Captain of Engineers, watches fortunes being won and lost on the turn of a single card in the game, faro. He never dares to play himself for fear of losing the money he has so carefully saved from his pay over the years. He believes that only influence or money can gain him the promotion which his frustrated ambition desires.

One day he reads in a strange, rare book the story of the Old Countess Ranevskaya; and how, by selling her soul, many years before, she obtained the secret of winning at cards. Learning that the Countess (Dame Edith Evans) is still alive, Suvorin becomes fascinated that such a secret should lie hidden in the mind of an old woman; and he determines to wrest it from her.

He ingratiates himself into the affection of Lizaveta (Yvonne Mitchell), the Countess's young companion, and works for an opportunity of meeting the Countess herself. With Lizaveta's help, he manages to get into the Countess's palace one night when she and Lizaveta are at a ball. He hides in the Countess's room.

When the Countess returns, and is in her room, ready for bed, he surprises her. First he tries wheedling the secret out of her; but when this fails he threatens her with a pistol. She dies—of fright.

Bitterly disappointed, he goes to Lizaveta's room. He tells her what has happened, admitting that his only interest in her was to gain access to the Countess. Lizaveta is broken-hearted, and turns for comfort to Andrei (Ronald Howard).

At night, in his room, the voice of the dead Countess comes to Suvorin, and tells him the secret of the cards—on condition that he marries Lizaveta.

Lizaveta refuses; nevertheless, Suvorin goes on to stake his life's savings on the Countess's system. But what he thinks to be an ace turns out to be the Queen of Spades—assuming, in his fevered mind, the face of the Countess.

Suvorin loses his money—and his mind. The Countess has won in the end.

**CAST**

Herman Suvorin
ANTON WALBROOK

Countess Ranevskaya
EDITH EVANS

**CREDITS**

Produced by
ANATOLE DE GRUNWALD

# Bond Street

There is a romance in every wedding but perhaps never so much as in the wedding of Julia Chester-Barratt and Frank Moody. The bride's dress, her veil, her pearls—everything is to be perfect and, as this is a Society wedding, each comes from Bond Street.

The wedding dress, in Madame Mirabelle's exclusive salon, is nearing completion when it has to be thrust aside because Mrs. Brawn, in the workroom, has a fit of temperament and wrecks the gown of Mrs. Taverner.

Mrs. Brawn's daughter is expecting her first-born and Mrs. Taverner's insistence that she must have her new dress before six fills Mrs. Brawn with a distaste for the idle rich. In a temper she rips Mrs. Taverner's dress in the workroom.

Explanations are demanded and Mrs. Taverner listens sympathetically while Mrs. Brawn tells of her outburst of temper. Mrs. Taverner does some explaining too; her new dress is for no idle cocktail hour but for one of the biggest moments in her life. Her war-blinded son has regained his sight. At six that evening he will see her for the first time for years and she must look just as he has always imagined her—svelte and exquisitely gowned.

Mrs. Brawn understands. When she is called to her daughter's side at the hospital her workmates volunteer to work late to repair the ravaged gown. So the Chester-Barratt wedding dress waits, and Madame Mirabelle's designer drops a useful hint and Mrs. Taverner's dress is draped with the new bustle effect.

She goes to meet her son with high hopes. When he says "Mother, you haven't changed at all," her heart is full to overflowing.

When she and the contrite Mrs. Brawn celebrate their respective triumphs—Mrs. Brawn is now a proud grandmama and Mrs. Taverner the happiest woman in Bond Street—with a half-bottle of champagne at a select pub, more drama is beginning to surround the name of Chester-Barratt.

Just along the counter is a dapper little sponger who is intent on blackmailing the owner of a Bond Street shop where one may buy the most prized violins in the world.

They have met because there has been an accident to the bride's veil—a tiny tear which has to be mended by the Rapid Invisible Mending Company.

The sponger's wife works for the mending company; she is a quiet girl who now wonders what she ever saw in her husband.

Romance comes into her life when she puts aside a minor repair to the rent in the bridal veil and volunteers to mend a tear in a knee of the trousers of a young man named Steve. It is his first day as a commercial traveller and he has had the misfortune to fall from a bus. Bashfully donning a makeshift kilt, he learns a little of Mary's life as she repairs the rent. When he takes her to lunch he encounters her unspeakable husband, Len.

When he learns that Len is blackmailing the kindly old violin dealer who daily gives Mary a posy with a good wish card, he plays Sir Galahad with success.

Len wants £50 from the old gentleman on pain of "exposing" his harmless, friendly gesture to his bedridden wife, but, in a firm encounter in the same quiet pub where Mrs. Brawn and Mrs. Taverner are celebrating their respective victories, Steve retrieves the card from Len. When work is over, it is Steve who waits for Mary, to escort her home and, who knows, to a happier life.

When they have gone and Bond Street is dark where the street lights do not penetrate, Ricki Merritt, a young woman who earns a precarious living as a model, emerges from the shadows. As she returns, an interloper forces his way into her flat.

The alarm bell at the fashionable jewellers has been ringing. There is a dead man in the shop and the murderer, Marsh, with a pocket full of loot, including the Chester-Barratt pearls, is now in Ricki's room.

Ricki had prided herself that she was too clever to fall for any man—until Marsh hides under her roof.

Murderer, deserter and thief, she nevertheless discovers his turbulent male virility the complement of her own sultry and sulky outlook on life.

When the police make a house-to-house check, she covers-up for Marsh, for he and she are going away to start life in some sunfilled, romantic spot where the seamy side of their lives will be forgotten.

Marsh knows in his heart, however, that you can never really trust a woman. As he holds Ricki clasped in his arms the revolver which has already dealt out death once in Bond Street barks again.

Up through a skylight and over the roofs he goes . . . only to be picked up by the detectives on his trail. They slip the handcuffs on him as they take his murder gun from him.

Julia Chester-Barratt has her pearls safely now, though she never knows that a few hours before they were in the pocket of a killer. There are several things she does not know. For instance, why her husband-to-be is so nervous.

She does not know that Elsa, a girl-friend from out of his past has popped up from the Danish-German frontier. Elsa hid Frank when, an escaping P.O.W., he needed succour.

The encounter ripened into something deeper. Pretty Elsa was married to an opera singer but he was away at the time, and now Elsa has decided she likes Frank best and there is a love light in her eyes which will not be denied.

Frank takes his future father-in-law, the worldly George Chester-Barratt, into his confidence. George undertakes to get rid of Elsa by his own subtle methods, the first *one* being to hunt the gramophone shops for a recording of the voice of Elsa's husband and to praise it to the skies.

He tells Elsa that she is likely to be responsible for ruining a great career, destroying a voice that belongs to the world if she forsakes her husband for Frank who, in George's phrase, is a twerp.

Elsa is only half convinced, but the austerity of English rationing, as encountered at the Majestic Hotel, does more than a little to persuade this girl with a healthy appetite that she is making a mistake.

George and Frank have to work against time to get her on the plane for her native land. There is a farewell note to her husband on the mantelpiece at home: if he receives only one encore he will be back that night and will see it, but if he gets two encores he will miss his train and will not see it before morning—and by that time, if all goes well, Elsa will be home again and the note destroyed.

George has to work at the top of his subtlest form to get passage for her on the crowded plane, but he manages it.

The next moment the bride is radiant as, with her father, their car whirls them down Bond Street to the wedding.

**CAST**

Ricki Merrit
**JEAN KENT**

George Chester-Barrat
**ROLAND YOUNG**

Mrs. Brawn
**KATHLEEN HARRISON**

Joe Marsh
**DEREK FARR**

Julia Chester-Barratt
**HAZEL COURT**

Steve Winter
**RONALD HOWARD**

Elsa
**PAULA VALENSKA**

**CREDITS**

Produced by
**ANATOLE DE GRUNWALD**

Directed by
**GORDON PARRY**

# For Them That Trespass

Below the civilized heights of Sarum Hill, wealthy London suburb, lies Lenton Town—a sooted mass of mean little houses, dirty side streets, terraces that have long lost their grace, and crowded, noisy public houses.

From his mother's home on Sarum Hill, Christopher Drew (Stephen Murray), a young man with ambition to be a writer, looks down on Lenten Town with a burning curiosity.

When his first poem is published in a daily paper, firing his ambition still further, he takes a trip by night to Lenten Town, determined to broaden his rather limited experience of life.

He does. But it also involves him with Frankie, a young Cockney girl (Rosalyn Boulter) and her two admirers Herb Logan (Richard Todd) and Jim Heal (Michael Laurence). To them—although they never meet—Christy is known as Kit Marlowe, a name he uses in his associations with Frankie to conceal his real identity.

One night both Herb and Christy visit Frankie's apartment at different times. While Christy is there Jim Heal turns up unexpectedly. He breaks his way in and finds evidence which shows Frankie has had visitors. In a mad fit of jealousy he kills her.

Logan, already known to the police, is suspected. He goes into hiding and meets Rosie (Patricia Plunkett) a young shopgirl with whom he falls in love. Her friends give him away to the police. Logan is arrested and later condemned to death for the murder. Heal finds safety with one of Frankie's rivals, Olive Mockson (Vida Hope) whom he marries.

Christy thinks too much of his social position to admit he knew Frankie but in an effort to salve his conscience because he knows Heal to be the real criminal, he sends an anonymous note to Logan's counsel. Its effect is to commute the sentence to penal servitude for life.

As the years pass, Christy becomes famous as a writer. He marries an attractive young woman (Helen Cherry) and raises a family. He tries to forget the ugly incident of his earlier life.

But Logan doesn't. He is obsessed with the idea that the mythical Kit Marlowe was the real killer. After his release from prison after fifteen years, he eventually tracks Christy down. The latter, whilst disclaiming knowledge of the incident, succinctly suggests that Logan inquire into the activities of Jim Heal. This Logan does. Panic-stricken, Heal lures the wronged man into a railway tunnel with the intention of killing him. Herb escapes, Jim Heal is fatally injured by a passing train in the chase. He makes a death-bed confession.

All Logan needs is corroborative evidence from Christopher Drew. For a long time the successful novelist refuses to help him. But at last he is tricked into making a confession which clears Logan so that he can spend the rest of his life in happiness with Rosie, whom he married on his release from prison.

**CAST**

Christopher Drew
STEPHEN MURRAY

Herb Logan
RICHARD TODD

Rosie
PATRICIA PLUNKETT

Frankie
ROSALYN BOULTER

Jim Heal
MICHAEL LAURENCE

Mrs. Drew
MARY MERRALL

Olive Mockson
VIDA HOPE

**CREDITS**

Screenplay by
J. LEE-THOMPSON

# Last Holiday

George Bird (Alec Guinness), a very ordinary man with an ordinary job, is told by his doctor that, owing to an incurable illness, he has six weeks to live.

He spends his last days at a fashionable seaside hotel, and finds abundant wealth and opportunity previously denied him. An inventor (Wilfred Hyde-White) wants him to market a revolutionary piece of machinery. Bellinghurt (Campbell Cotts), a Cabinet Minister, offers him an important post, and a wealthy Cockney invites him to become a partner in his holiday camp and fish and chip business. Even at cards and horse-racing Bird is successful and wins large sums of money.

It is of little value to him, but he makes good use of it by helping a young married couple (Beatrice Campbell and Brian Worth), and gives the bullied companion (Esme Cannon) of a titled lady (Murial George) the chance of freedom.

The guests consider Bird a mystery man, particularly Mrs. Poole (Kay Walsh) the hotel housekeeper with whom he is very friendly.

Suddenly Sir Trevor Lampington (Ernest Thesiger), who discovered the disease from which Bird is suffering, arrives at the hotel. "Absolute nonsense," he exclaims, when he hears of Bird's complaint, "You're perfectly fit!"

Wildly excited, Bird rushes away to his doctor, promising to return for a celebration party in the evening.

But he is late. The guests get restless. His absence seems bad mannered, if not suspicious. "Isn't this all rather absurd," argues Bellinghurst, "aren't we getting just a bit too sentimental about him?"

There is a dramatic interruption and in mounting surprise they hear from Mrs. Poole why Bird will not be back again, and why he has forsaken their company for good.

**CAST**

George Bird
ALEC GUINNESS

Sheila Rockingham
BEATRICE CAMPBELL

Mrs. Poole
KAY WALSH

Gambini
COCO ASLAN

Daisy Clarence
JEAN COLIN

Lady Oswington
MURIEL GEORGE

Derek Rockingham
BRIAN WORTH

**CREDITS**

Produced by
STEPHEN MITCHELL, A. D. PETERS
and J. B. PRIESTLEY

Directed by
HENRY CASS

# No Place For Jennifer

Little Jennifer (Janette Scott) is not at all like other children of her age. Her parents are separated and contemplating divorce, and although William (Leo Genn), her father, tries hard to make up for the lack of a mother, there is obviously a gap in her life which can never effectually be filled.

Jennifer often envies her special friends, the Marshall family, who live nearby. If only her mummy and daddy could be as happy together.

But Jennifer's mother, Paula (Beatrice Campbell), is a rather selfish woman. With the divorce made absolute she plans to marry Brian (Guy Middleton) and to live in an expensive London flat. She tells Jennifer that she can stay with her during the holidays.

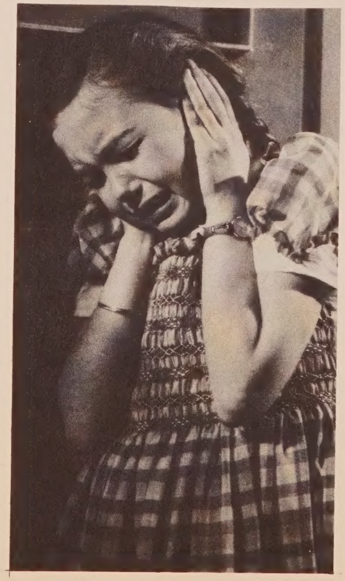
Having two homes might sound well in Paula's ears, but not to Jennifer. She gets particularly unhappy when her school friends read about the divorce in the papers. William, an architect, is glad when his work takes them to the South of England to live.

New surroundings, a new school, and a charming teacher help towards a change in the child. One day Jennifer introduces her teacher, Rachel Kershaw (Rosamund John) to her father. After several more meetings the two fall in love and decide to marry. Jennifer is not happy about the prospect of a "new mummy" and when Paula hears the news she is furious and tries to keep the child in London. The effect of divided loyalties eventually has serious effect on Jennifer. Her school work suffers and her headmistress suggests to William that she has special treatment at a London clinic for maladjusted children.

William agrees, and Jennifer finds peace in a pleasant new school. But Paula again appears on the scene and takes her away. She plans a holiday in Paris and arranges to take Jennifer with her. Paula is intercepted on the point of departure by William and Baxter (Anthony Nicholls) his lawyer, and a week later she has to answer a summons for contempt of court, at the Law Courts.

Sickened, weary, Jennifer flees from the court and eventually finds her way back to the Marshalls, where she has always been happy.

With mixed feelings both Paula and William agree that in striving to gain custody of the child they have only succeeded in bewildering her. They leave her in the keeping of the homely Marshalls, in whose hearts a very big place awaits Jennifer.



**CAST**

William
LEO GENN

Rachel
ROSAMUND JOHN

Paula
BEATRICE CAMPBELL

Brian
GUY MIDDLETON

Jennifer
JANETTE SCOTT

Mrs. Marshall
MEGS JENKINS

Mr. Marshall
PHILIP RAY

**CREDITS**

Produced by
HAMILTON G. INGLIS

Directed by
HENRY CASS

# Murder Without Crime

When Stephen (Derek Farr), a writer, quarrels with his wife Jan (Patricia Plunkett), it seems as though their married life is ended. Jan storms out, determined never to return. Stephen meets up with a voluptuous young woman called Grena (Joan Dowling).

Instrumental in introducing him is Stephen's friend and landlord Matthew (Dennis Price), a smooth young man about town by whom Stephen is completely dominated.

Grena forces her company on Stephen. Only because he is drunk does he allow her inside the grotesque, bizarre apartments furnished by Matthew's antique collecting father.

A sudden telephone call from Jan begging his forgiveness sobers up Stephen. He is now very anxious to be rid of Grena, but she is not so anxious to leave and they quarrel. She grabs a dagger from the wall and as Stephen tries to take it from her, she falls, striking her head against a wall.

Stephen believes he has killed her and, in desperation, bundles the body into an ottoman—just before Matthew appears on the scene. Matthew is in a flippant mood and refers to the missing dagger, the smell of perfume—and the presence of a handkerchief stained with blood.

Stephen eventually persuades him to leave and goes to find a glove which he left at Grena's flat, but he is unable to get in. In Stephen's absence Matthew returns to the flat and makes an inspection.

Stephen tells Jan all that has happened and, despite her entreaties to make a clean breast of it, persuades her to go to Grena's flat for his missing glove for, by this time, he has found the key in Grena's handbag.

While she is away, Stephen receives another visit from Matthew whose manner is now cynical and cruel. Stephen is completely dominated by his forceful personality and admits that Grena is dead. Matthew shows himself in his true light. He is a blackmailer.

Realizing he is completely beaten, Stephen mixes two drinks—and in his own drops a fatal dose of capsules.

He reckons without a suspicious Matthew. While Stephen's back is turned he changes the glasses—and drinks.

In his last moment Matthew reveals to an astonished Stephen facts that will clear him from any charge of murdering Grena.

**CAST**

Matthew
DENNIS PRICE

Stephen
DEREK FARR

Jan
PATRICIA PLUNKETT

Grena
JOAN DOWLING

**CREDITS**

Produced by
VICTOR SKUTEZKY

Written and Directed by
J. LEE-THOMPSON

# Portrait Of Clare

At the age of sixty-eight, Clare (Margaret Johnston) is helping her son, Steven, now Lord Wolverbury (Bruce Seton), with the arrangements for her grand-daughter's engagement party. Steven and Clare believe the young girl, Sylvia (Anne Gunning) to be marrying on the rebound. Clare questions her and, finding she is not really in love, tells of her own life and loves.

At the turn of the century, Clare, a beautiful young girl, is living with her aunt in the Midlands. Dudley Wilburn (Robin Bailey), a stolid, unimaginative solicitor, wants to marry her. Her aunt agrees to the marriage, little knowing that her niece is in love with Ralph Hingston (Ronald Howard).

Clare marries Ralph and finds great happiness, particularly when she finds she is going to have a baby. But on a fishing expedition Ralph is swept over a weir and drowned.

Clare gives birth to a son, and for many months he is her only comfort. When her aunt dies, Clare agrees to marry the persistent Dudley as a solution to her troubles.

Soon Dudley shows that he is not the kind, helpful man Clare thought he was, and frequently quarrels with her son, Steven (Jeremy Spenser).

Later Clare meets Robert Hart (Richard Todd), a good-looking barrister friend of her husband's, who becomes instantly attracted to her. Steven finds in Hart all those qualities which his stepfather lacks and the two become firm friends.

Relations between Clare and Dudley become strained. After a particularly violent scene between Steven and her husband, Clare tells him that their marriage is at an end.

The next day one of the partners in Wilburn's firm commits suicide and some money is missing. Although Dudley is exonerated, he feels himself responsible for the loss. Clare calls at the office to support him in his trouble, but he sends her away.

Later Clare and he are divorced. Clare realizes that she is in love with Hart and, when he declares his love for her, accepts his proposal.

The ageing, but still charming, Clare finishes her story. Her look of happiness when her husband is announced convinces Sylvia that, without love, marriage cannot last.

**CAST**

| | |
|---|---|
| Clare | MARGARET JOHNSTON |
| Robert Hart | RICHARD TODD |
| Dudley Wilburn | ROBIN BAILEY |
| Ralph Hingston | RONALD HOWARD |
| Steven | JEREMY SPENSER |
| Aunt Cathie | MARJORIE FIELDING |

**CREDITS**

Produced by
LESLIE LANDAU

Directed by
LANCE COMFORT

# Guilt Is My Shadow

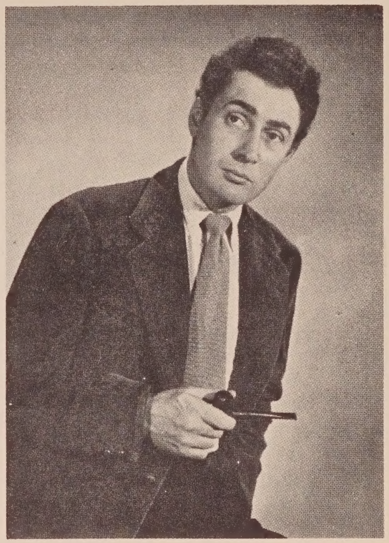
On the outskirts of the little village of Welford, in Devon, lives a young farmer, Kit. He lives alone, undisturbed by strangers, and prefers it that way. But one day he returns from the village to find young Jamie his nephew, who, unknown to Kit, is on the run from the police. Kit dislikes the intrusion, but allows him to stay until he can find other accommodations.

Wearied of the simple country life, Jamie talks his way into a job in the village garage as a mechanic. One day a car draws up for petrol. Jamie is attracted by Betty, the pretty driver. As Betty leaves, Jamie is handed a telegram from his wife, Linda, who wants to join him. Jamie has little time for her, but arranges accommodations at the farmhouse.

Kit allows Linda to help on the farm, and soon realises that she is as sensitive and considerate as her husband is callous and shallow. A warm companionship grows between them.

Jamie meets Betty again. He arranges an appointment with her one night and, to get money, borrows from the garage till. Somehow he must return the money before dawn. He helps himself to Kit's money box. At that moment Linda sees him. She struggles with Jamie to stop him from stealing the money and, in self-defence, strikes him with a heavy candlestick. Jamie slumps to the floor, dead.

Frantically she explains the circumstances to Kit. They decide to bury the body in a nearby pit.



For weeks Linda suffers acute mental torture. Then Jamie's mother arrives at the farm. Linda breaks down under the strain, and becomes seriously ill. In the doctor's presence, she cries out in a coma, "Go away, Jamie. You're dead. Kit buried you in the pit!" The doctor goes to the police, who call on Kit and search the pit. Sick at heart, Kit realizes the secret must be discovered.

But the detectives find no trace of Jamie's body, and prepare to leave. Linda cries to them to come back. She turns to Kit. "There can be no pity for us without the truth," are her magic words, "I want us to be free now in our hearts . . . we can wait to be free in ourselves." And she takes the one step which can rid them both of the veil of misery which has enshrouded them for so long.

**CAST**

Jamie
PETER REYNOLDS

Kit
PATRICK HOLT

Tom
LAURENCE O'MADDEN

Peggy
ESME CANNON

Tillingham
WENSLEY PITHEY

Betty
LANA MORRIS

Linda
ELIZABETH SELLARS

**CREDITS**

Produced by
IVAN FOXWELL

Directed by
ROY KELLINO

# Laughter In Paradise

When the last will and testament of Henry Augustus Russell is read to his only surviving relatives—his sister Agnes and three cousins Deniston, Simon and Herbert Russell—it is found that the man who had earned the title "The Joker" had remained only too faithful to it until his last hours.

Each of his four relatives will receive £50,000—providing they complete certain tasks he has stipulated.

Agnes, a snobbish, middle-aged spinster who treats her maid disgracefully, has to obtain employment as a domestic servant for not less than one month! Herbert, a timid unambitious bank clerk, has to hold his bank manager up at the point of a gun and force him to hand over the keys! Simon, gambler and playboy, has to marry the first girl he speaks to following the reading of the will. And Deniston, a respectable retired Army officer who secretly writes blood-and-thunder novels, has to spend 28 days in jail for a genuine breach of the law! All are sworn to secrecy before they tackle their appointed tasks.

Agnes gets her job as a servant—but with a testy old man who is only too eager to sack her. Herbert is almost too frightened to go inside his manager's office, even without a gun. Deniston has the most difficult time of all. He tries robbing a West End store but, as he is escaping with his loot, his pockets are picked and the police find nothing on him. Only Simon is satisfied. He finds a pretty young girl, Lucille, who is particularly attractive to him—she is wealthy.

But events take an abrupt turn. Only when Simon has married Lucille does he find that she is a penniless gold-digger. Agnes, humbled by her new career, volunteers to stay on with her crusty employer to allow his daughter to marry. Herbert eventually summons up enough courage to burst into his manager's office, gun in hand. To his horror he finds a hold-up gang raiding the office. They drop their guns when Herbert appears—and the meek, mild, unadventurous clerk becomes a front-page hero! Deniston finally hurls a brick through a shop window, beats a policeman over the head with an umbrella. and gets his 28 days in jail. There is no happier prisoner in His Majesty's Prisons.

The Russells meet again a few weeks later to open a sealed envelope left by "The Joker." Before they hear its contents all except Simon agree that, even without the money, they have gained more from life than they had ever hoped. It is just as well—"The Joker" died penniless!

**CAST**

AUDREY HEPBURN
ALASTAIR SIM
FAY COMPTON
BEATRICE CAMPBELL
GUY MIDDLETON
A. E. MATTHEWS
GEORGE COLE

**CREDITS**

Original Story and Screenplay by
MICHAEL PERTWEE and JACK DAVIES

Produced and Directed by
MARIO ZAMPI

# Cairo Road

The murder of an Arab named Bashiri in Cairo is the clue to a large-scale attempt to smuggle narcotic drugs into Egypt. In charge of the case is Colonel Youssef (Eric Portman), helped by his young assistant, Lieutenant Mourad (Laurence Harvey), members of the Anti-Narcotics Bureau of the Egyptian Police.

Bashiri had been the agent of a drug-smuggler, Edouardo Pavlis (Karel Stepanek), soon to be released from prison. His brother, Rico, was never caught.

Under Bashiri's body is found a note bearing the words "Van Durem." Colonel Youssef discovers this to be the name of a ship docking at Port Said the following day and he and Mourad fly there to investigate, to the disgust of Mourad's young wife (Maria Mauban) who feels neglected.

When the ship docks, Anna (Camelia), one of the passengers, is found unconscious on the deck and is rushed to the hospital. In a delirium she reveals to Colonel Youssef that the drugs are being smuggled by three routes.

Colonel Youssef orders two other passengers who have been detained, Humble (Harold Lang) and Lombardi (Coco Aslan), to be released. They will be watched.

The same day a large amount of hashish is found being smuggled by a party of Bedouins. Colonel Youssef tricks one of them into revealing plans for another attempt. This is foiled by the police, but Lombardi, one of the receivers, escapes by car. Mourad follows, but a burst tire forces him to give up the chase.

Colonel Youssef believes the passengers to be a means of entry of narcotics into the country. A check up is made which reveals that Humble is Rico Pavlis, head of the traffickers, and a net is thrown around Suez.

Rico accuses Lombardi of treachery and kills him. He tries to leave with two cases of hashish—all that remains of the huge import. He tricks Mourad into helping him through the police cordon, and escapes to Cairo to meet his brother Edouardo, now out of prison.

The Pavlis brothers are unaware of Bashiri's death, so Mourad volunteers to impersonate him. The plan succeeds and the traffickers are arrested.

Almost immediately another drug centre is reported and Colonel Youssef sets off again. The battle of the Cairo Road goes on.

**CAST**

Lieutenant Mourad
LAURENCE HARVEY

Youssef Bey
ERIC PORTMAN

Marie
MARIA MAUBAN

Police Doctor
DENIS VAL NORTON

Police Photographer
ALAN TILVERN

Major Ahmed Mustafa
MARTIN BODDEY

Police Major
ARNOLD DIAMOND

**CREDITS**

Produced by
AUBREY BARING

Directed by
DAVID MacDONALD

# The Franchise Affair

After two weeks absence, sixteen-year-old Betty Kane returns to her foster-mother, Mrs. Wynn, and collapses sobbing into her arms. Betty's dress is torn and her face discoloured by ugly bruises. The story she tells starts the strange case that comes to be known as "The Franchise Affair."

Betty tells how, returning from holiday, she was given a lift in a car by two women—"one witch-like and a young, pretty one." They took her to their large house, "The Franchise," on the outskirts of Melford where she was held prisoner in a tiny attic. In a vain attempt to get her to act as their maid, the two women had beaten her. Betty had been kept there for two weeks, until one night she had managed to escape.

Mrs. Wynn immediately contacts the police. Mrs. Sharpe and her daughter, Marion, the occupants of "The Franchise," seek the help of a young, local solicitor, Robert Blair. Unused to cases of this sort, he nevertheless agrees to help them.

The police go to "The Franchise." In every detail Betty's description is correct. She recognises the Sharpes immediately, in spite of their protests that they have never set eyes on her before. The attic is as she stated, yet the Sharpes vehemently deny that the girl has ever seen inside the high walls that surround the house. Betty's story convinces the police, but Robert sets out to prove it a lie.

Local feeling runs high and local villagers turn against the Sharpes. Bottles and bricks are hurled at the house and the walls are daubed with abusive slogans.

The police court enquiry draws near and Robert is still without evidence. Then he discovers Betty was friendly with a girl who acted as the Sharpes' maid. She could have given Betty the details of the attic. Slowly the evidence mounts against the girl. The case is clinched when Robert learns how Betty spent the fortnight—with a married man at his riverside bungalow. The bruises and the torn dress? A jealous wife.

Robert's greatest friend, Kevin MacDermott, brilliantly defends the Sharpes. In the tense, packed courtroom, he produces the evidence that establishes beyond doubt the innocence of his clients. Robert, in love with Marion, asks her to marry him. She refuses, not wishing his name to be linked with the scandal of "The Franchise Affair." As the Sharpes board a plane to emigrate to Canada, Robert's persistence is rewarded and Marion accepts his proposal.

**CAST**

Robert Blair
MICHAEL DENISON

Marion Sharpe
DULCIE GRAY

Kevin MacDermott
ANTHONY NICHOLLS

Mrs. Sharpe
MARJORIE FIELDING

Aunt Lin
ATHENE SEYLER

Betty Kane
ANN STEPHENS

Mrs. Chadwick
HY HAZELL

**CREDITS**

Produced by
ROBERT HALL

Directed by
LAWRENCE HUNTINGTON

# Landfall

When Flight-Lieutenant Roderick Chambers of the Royal Air Force arrives at Emsworth Aerodrome to join a new squadron, his first acquaintance in Portsmouth is a barmaid in the "Royal Clarence," Mona Stevens. A warm friendship springs up between them, which later develops into love. Mona's parents don't altogether approve of their daughter's boy friend, but Mr. Stevens, who is a ship's chandler, changes his mind when he learns that "Rick" is a keen model-galleon maker.

During his course of duty Rick is wrongly accused of neglect, when he sinks in the Channel what is believed to be a British submarine. A Court of Enquiry is held and on Rick's shoulders is planted most of the blame for the incident. Rick, embarrassed and painfully aware of the accusation, feels that he cannot stay with his unit any longer. He applies for a posting and volunteers for a dangerous job as a test pilot.

He is given the responsible task of releasing a "hush-hush" electrically controlled missile from an aircraft at low altitude. The experiment is undertaken, and Rick is injured when the missile explodes under his plane during flight. He is taken to hospital where doctors and nurses fight to save his life.

Meanwhile Mona, who is heartbroken at the thought of Rick being discharged from the Air Force, bearing the stigma of the Channel incident, accidentally overhears a conversation between two Merchant Marine Officers in the bar of the "Royal Clarence," when they produce a newspaper cutting headed: DUTCH NAVAL CAPTAIN SAW NAZI U-BOAT SUNK. Mona acts upon this thread of evidence, and eventually contacts Admiral Blackett in an effort to clear Rick's name. A new investigation is opened, and it is subsequently revealed that the submarine Rick bombed in the Channel was German.

Rick is exonerated and awarded the D.F.C. He goes back to portsmouth to join his old squadron—and to marry Mona Stevens.

**CAST**

Rick
MICHAEL DENISON

Mona
PATRICIA PLUNKETT

Hewitt
MAURICE DENHAM

Dickens
SEBASTIAN SHAW

Mona's Father
CHARLES VICTOR

Mona's Mother
KATHLEEN HARRISON

Captain Burnaby
DENIS O'DEA

**CREDITS**

Produced by
VICTOR SKUTEZKY

Directed by
KEN ANNAKIN

# Young Wives' Tale

Owing to the post-war housing shortage, Rodney and Sabina Pennant are forced to live with another couple, Bruce and Mary Banning.

Rodney, a playright, finds it hard to concentrate while Sabina is doing the housework. They have frequent quarrels and arguments. Bruce and Mary both out at work all day, do not see so much of one another.

Nancy Blott, who looks after the Banning's little daughter, objects to having to cope with the Pennant's child, Valentine, as well, and hands in her notice. The situation becomes desperate when Sabina has to look after the children and the house on her own.

At last, however, Mary Banning manages to find a new nanny, Miss Gallop, and the two families think their troubles are over.

But one evening Sabina receives a visit from an old flame, Victor Manifold. Sabina has just had another quarrel with her husband, and tells Victor that she needs cheering up. He produces a bottle of Benedictine and Sabina becomes a little tipsy. Victor kisses her—just as Bruce walks in. Bruce starts to lecture Sabina on her behaviour, but he too falls under the spell and kisses her. This time it is Rodney who sees them. Indignant, he walks out of the house for the night. Nanny Gallop walks in and, seeing Bruce and Sabina embracing again, assumes they are man and wife.

Next morning Bruce and Sabina tell Mary what has happened. She receives the news calmly. When Rodney returns home the others explain that, to prevent Nanny giving notice, the men must pretend to be married to each other's wives. Rodney objects to this and decides to leave for good.

He goes up to his room where Eve Lester, a young typist who lodges in the house, sympathizes with him. Rodney kisses her, and Sabina arrives. After another argument, they finally agree to make another start.

Downstairs in the kitchen Nanny Gallop finds Rodney and Sabina in the middle of an embrace. Thinking that Sabina is being unfaithful, she starts to upbraid her. Sabina and Rodney, both furious, give her a piece of their mind and she walks out.

Then the children start to cry, the kettle begins to whistle, the dog-next-door steals the Sunday roast, the bath-water overflows and this Young Wives' Tale reaches its hilarious end.

**CAST**

Sabina
JOAN GREENWOOD

Rodney
NIGEL PATRICK

Bruce
DEREK FARR

Victor
GUY MIDDLETON

Nurse Gallop
ATHENE SEYLER

Mary Banning
HELEN CHERRY

Eve
AUDREY HEPBURN

**CREDITS**

Produced by
VICTOR SKUTEZKY

Directed by
HENRY CASS

# The Woman's Angle

In the Divorce Court of the Royal Courts of Justice, the Judge is summing up in the case of Mansell v. Mansell and Van Rhyne. As she listens, Enid Mansell lets her thoughts drift back three years to the first time she met her husband, Robert . . .

Enid has just returned from Greece where she had been nurse to Conrad Mansell, a musical genius in a family of famous musicians. When he died she decided to contact the rest of the family. A shock is in store for her. As soon as she is inside the Mansell Park Lane house, she realises how true are the stories of their eccentricities. She is about to leave when Robert, the quiet business man of the family, appears.

They are immediately attracted to each other. Visits to Art Galleries, Lord's Cricket Ground, restaurants and night clubs, culminate in their engagement.

Robert and Enid honeymoon in Greece and visit the places where Conrad worked. Robert hints that he would like to give up managing the Mansell affairs and become a composer—perhaps recapture the lost music of Ancient Greece. Enid quickly quashes the idea and the couple return home.

A rift gradually widens between them, and Enid's unjustified jealousy does not help their marriage. Shortly after their third anniversary, Robert meets the glamorous ballerina, Delsya Veronova, and is immediately intrigued. A whirlwind romance begins.

A skiing expedition in the Bavarian Alps with Delsya leads to Robert meeting Nina Van Rhyne, a young American music critic.

After a carefree Continental holiday with Delsya, Robert returns home alone. At a Royal Festival Hall concert, he meets Enid again, and his natural embarrassment is increased by a friend of Delsya who claims in Enid's presence that Robert is travelling to America with Delsya. Robert hotly denies this—but Enid has gone. A little later he meets Nina and spends the evening with her. Robert offers her a job as his secretary on the trip he is making with the Mansell family who are to play at Carnegie Hall. Nina accepts the post.

Nina persuades Robert to try composing. One night, in his New York bedroom, he plays for her until the first light of dawn. An enquiry agent operating for Enid has kept a careful watch outside the door . . .

The Judge in the Divorce Court finishes his summing up. Enid has won her divorce, with Nina unfairly cited as co-respondent. She runs from the courtroom. Robert, realizing at last that he is in love with her, dashes after her and proposes as she waits at the head of a bus-queue. Nina joyfully accepts him.

**CAST**

Robert Mansell
EDWARD UNDERDOWN

Enid Mansell
LOIS MAXWELL

Nina Van Rhyne
CATHY O'DONNELL

Brian Mansell
PETER REYNOLDS

Isobel Mansell
ISABEL DEAN

**CREDITS**

Produced by
WALTER MYCROFT

Directed by
LESLIE ARLISS

# Angels One Five

The summer of 1940. A squadron of Hurricanes are heading towards German aircraft attacking a convoy in the Channel. A voice crackles in the pilots' headphones, "Hello, Pimpernel Leader. Bandits ahead of you. Angels One Five." The Hurricanes climb to 15,000 feet.

Back at Neethley, the Hurricanes' base S/L Peter Moon, Duty Officer in the Operations Room, gives further instructions to the squadron as he keeps a close watch on the large map where WAAF's are busily plotting the aircrafts' positions. A Scots voice comes over a loudspeaker. Moon realises it is P/O Baird, a new pilot bringing in a replacement Hurricane and instructs him to land immediately.

As Baird lands, a Hurricane, returning damaged from combat, crosses the runway at right-angles. Baird "jumps" his plane over it, and his aircraft, out of control, crashes at the end of the runway. When the "Pimpernel" Squadron Commander hears that one of his best pilots, "Batchy" Salter, was the other pilot, he is furious with Baird.

Baird is slightly injured in the crash and G/C "Tiger" Small, the Station C/O, tells him that he must work for some time in the Ops. Room. Baird nurses a sense of injustice over this and over the fact that the pilots, who he believes dislike him, have nicknamed him "Septic."

For a long time Baird works in the Ops. Room with Clinton, the Section Controller. His anger is calmed a little when Mrs. Clinton introduces him to Betty Carfax, a sister of one of the pilots. Then, one day, German bombers head for Neethley and all aircraft are ordered into the air. Baird scrambles into a Hurricane and takes off. Bombs crater the airfield and wreck a hangar. When the raid is over, the Pimpernel pilots find Baird standing by a Messerschmidt 110 he has shot down. As the pilots congratulate him on his "kill," S/L Moon calls him to his office. Baird had left his radio transmitting, thus making it difficult for any pilot to hear what was being said from the ground. "Tiger" Small is the next to lecture him about his lack of discipline, so that it is with complete surprise that Baird learns the following day that he is to fly as a member of the "Pimpernel" squadron.

He soon proves himself a courageous and skilful pilot and is soon flying as "Number Two" to S/L Moon.

On one mission, Baird and Moon are involved in a dog-fight. Baird shouts a warning over the radio to Moon that a Messerschmidt is on his tail. Baird banks his aircraft, bringing the enemy into his sights. A quick burst of machine-gun fire and the Messerschmidt drops away out of control. But another German fighter has come up behind him and opens fire. Baird winces as bullets hit him. He fights with the stick but is too weak to keep the Hurricane from losing height. His aircraft plunges to earth.

Over the green fields of Southern England, the sun is setting on a Summer day in 1940.

**CAST**

JACK HAWKINS
MICHAEL DENISON
DULCIE GRAY
CYRIL RAYMOND
HUMPHREY LESTOCQ
ANDREW OSBORN
VERONICA HURST

**CREDITS**

Produced by
JOHN W. GOSSAGE and DEREK TWIST

Directed by
GEORGE MORE O'FERRALL

# Top Secret

As George Potts, a sanitary engineer at Barworth Atomic Research Centre, is leaving for his holiday with the plans for the new men's ablutions in a black briefcase. Professor Layton, a scientist, is also leaving, with the plans of a new top secret atom bomb in a similar briefcase.

At the door Professor Layton has a heart attack, George Potts runs to his help, the two black bags are confused and finally George leaves carrying the plans for the new atom bomb.

George goes home, packs the plans for his new invention—Potts Multi-Flange Fast Flow Fluid Filter—and sets off for the coast. Meanwhile Sir Hubert, the Minister of Defence, is trying to persuade a Cabinet meeting that Potts' drawing of a ballcock is a plan for an atom bomb. Finally the truth is revealed, and the search for Potts begins.

George has been driven by bad food and rude landladies from one seaside resort to another, finally to Jersey, where he catches a fishing boat across the Channel to France.

England is in an uproar, with twitching security officers searching seaside resorts and George's picture published in every paper. In France a Russian agent, Zekov, finds George at a seaside resort, almost drowns him in vodka, and then offers him a £5,000 a year job in Moscow, believing him to be an atom scientist. George accepts.

He "comes to" in an aeroplane about to land in Moscow, where he is received with honour, dined at the Kremlin and introduced to the leading Soviet scientists. Tania, a beautiful interpreter, is deputed to accompany him wherever he goes.

George realises the true situation when he finds a British newspaper describing him as "the worst traitor in history." He tries to destroy the atom plans, but they are fireproof and indestructible. A Russian scientist begs to see them, but George gives him instead his own plans for the Multi-Flange Fast Flow Filter. In return he obtains some Russian plans. He hides both plans in the lining of what he thinks is Tania's coat, but what is really Zekov's coat. Zekov and his coat leave shortly afterwards for Berlin.

The Russians discover that Potts is only a plumber and arrest him. Interrogated under a truth drug, he says that the plans are in Tania's coat, but investigation shows that this is not so. George is released in the hope that he will lead them to the plans. Unable to get help from Tania or from a British "Peace Delegation," George finally goes to Stalin himself and persuades Stalin to allow him to go to Berlin in order to recover both the Russian and the English plans, which are, of course, in Zekov's coat.

In Berlin, Zekov, startled to find the plans hidden in his own coat, makes every effort to prevent George reaching the British sector. Tania, who is in Berlin with the British Peace delegation, tries to help George. The chase is confused by milling delegates to an International Peace Conference, which quickly becomes an international free fight.

Finally George crosses into the British sector and is joined by Tania and Zekov. They all march happily off—under arrest by the British authorities.

**CAST**

Zekov
OSCAR HOMOLKA

Tania
NADIA GRAY

George
GEORGE COLE

Rakov
FREDERICK VALK

Pike
GEOFFREY SUMNER

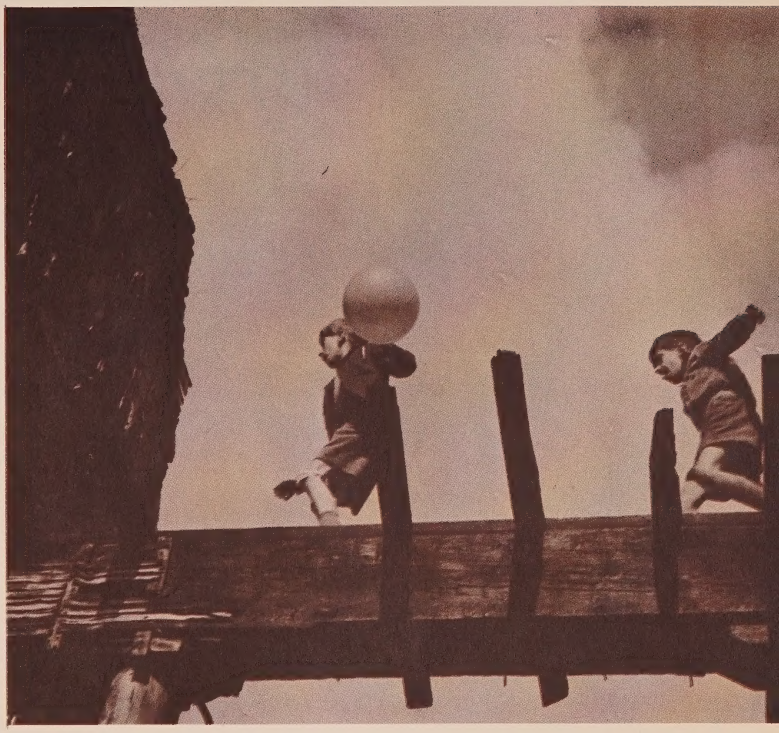
Sir Hubert Wells
WILFRED HYDE WHITE

**CREDITS**

Produced and Directed by
MARIO ZAMPI

Original Story and Screenplay by
JACK DAVIES and MICHAEL PERTWEE

# The Yellow Balloon



Frankie Palmer is a normal, lovable boy whose bright intelligence leads his parents to have much hope for his future.

One day, Frankie develops a craving for a big yellow balloon—price sixpence. He wheedles the money out of his father, but on the way to buy it the precious sixpence falls and rolls down a drain.

Utterly disconsolate, he meets a friend—Ronnie, who is triumphantly carrying the balloon in question. Ronnie, in a spirit of mischief, so provokes Frankie that the latter snatches the balloon and rushes off, with Ronnie in pursuit. Dashing into a blitzed building, Frankie daringly climbs up a crumbling wall, but when Ronnie attempts to follow him, the bricks give way and he crashes to the pavement, far below.

Frankie, stunned, hardly realises that his friend is dead, but from Len Turner, soon learns the truth. Turner, an unscrupulous character, sees the chance to use the boy for his own nefarious ends. He deludes the boy into thinking that he faces a murder charge, and offers to help him evade the law. Panic-stricken, Frankie believes all this, and is soon the pawn of Turner.

Then comes the day when Turner uses Frankie as decoy in a robbery which ends in a brutal murder and Frankie, terrified, rushes away into the darkness.

Afraid to go home and more afraid to be found by Turner, he is eventually befriended by Mary, a kind-hearted young woman who gently urges his story out of him. She takes him back to his home, on her way to tell the police. But Frankie meets Turner in the doorway of his home and soon Turner finds out that Frankie has already given the whole story away. Realizing that Frankie must be silenced, he succeeds in luring him to a disused railway station.

Turner attempts to push Frankie down an empty lift shaft, but the boy struggles desperately and breaks loose. There follows a nightmare chase around the dark, musty corridors, in a silence broken only by the roar of trains rushing through.

Frankie manages to reach a platform, and as he runs along with Turner close behind him, the driver of a train sees them and, at the next station, reports to the police.

The police converge on Turner and Frankie is saved from death, only just in time. Len Turner, in a desperate effort to escape, crashes down a lift shaft and is killed.

And Frankie, finally realizing that the death of his friend was entirely an accident is restored to the loving arms of his parents.

**CAST**

Frankie
ANDREW RAY

Em
KATHLEEN RYAN

Ted
KENNETH MORE

Constable Chapman
BERNARD LEE

Ron
STEPHEN FENEMORE

Len
WILLIAM SYLVESTER

**CREDITS**

Produced by
VICTOR SKUTEZKY

Directed by
J. LEE-THOMPSON

# Isn't Life Wonderful

Uncle Willie, who is on much more than nodding terms with the Demon Drink, has for years been the grey sheep of his wife Kate's stuffy family.

Up to now they have been content merely to disapprove of the man who has chosen to view the world—exquisitely distorted—through the bottom of a glass, and who regards work as a totally unnecessary evil—for other people.

But when Willie's brother-in-law Charles's brother, Frank, becomes engaged to Virginia Van Stuyden, daughter of an American banker, the family decide that something must be done about Uncle Willie. Virginia is due in England soon, so the grey sheep must at all costs be whitewashed.

At a family Council of War, Charles suggests that Willie be shipped abroad. Kate, not unnaturally, indignantly protests, saying: "How can he be expected to be a success while everyone is so down on him? If you want to help, let him choose something for himself."

Rather reluctantly, the family agrees to set up Willie in a business of his own choosing. And, Willie, at the urging of his favourite nephew, Charles's six-year-old son, chooses to set up a bicycle shop.

Charles considers the bicycle second in nuisance value only to that other new-fangled contrivance, the telephone. Willie, however, gets his bicycle shop.

When Frank and his fiancee arrive in the village, they stay not with Charles —as Charles had hoped—but with the local lord of the Manor, Sir George Probus, a fervent teetotaller who is also the manufacturer of a beverage called Barlikup, "the perfect substitute for beer."

Frank and Virginia buy a bicycle from Willie's shop, and other members of the family follow suit. But it takes more than this to change Charles's opinion of bicycles; so his poor little son does not get the junior model he covets so eagerly.

The pompous Sir George Probus is acting as Virginia's guardian while she is in England, and when Frank and Virginia get merry at the local fair, he tells Frank he is a dissolute young man and refuses to let Virginia meet him. Virginia thinks Frank is a weakling for not standing up to Sir George.

Charles becomes reconciled to bicycles after his wife gives him one as a birthday present. On his first ride he ends up in the village duckpond. He spends a week sniffling in bed; then the doctor advises him to convalesce at a place he heartily recommends, the Pinetop Hydro on Exmoor. Charles decides to take the whole family along —including, of course, Frank.

Unknown to Charles and the others, Willie is under the weather. Without further ado, the doctor also packs him off to the Pinetop Hydro.

Virginia, now thoroughly fed up with Sir George and his arrogant ways, arrives at Willie's house and asks whether she can stay there until she gets her boat back to America. Kate invites her to accompany them to Exmoor.

At the little Devon station of Dewsnewton Cockerton, Charles isn't pleased to find the owner of the Pinetop Hydro there to meet them with a motor car, (another of his favourite aversions.) He is even more put out to discover that Uncle Willie and his family are at the Hydro.

That evening, Frank and Virginia meet—for the first time since the night of the fair. Egged on by Willie, Frank shows what a strong, decisive man he really is by picking Virginia up and carrying her to the waiting autocar.

They don't get very far. Willie has never driven a car before, and they crash into one of the gateposts in the drive.

Virginia and Frank struggle out shaken but happy: they kiss each other enthusiastically. Wedding bells are not far ahead.

The shock of the crash makes a teetotaller of Uncle Willie for . . . well, for the time being!

**CAST**

Father
CECIL PARKER

Mother
EILEEN HERLIE

Uncle Willie
DONALD WOLFIT

Little Boy
PETER ASHER

Aunt Kate
ELEANOR SUMMERFIELD

Virginia
DIANNE FOSTER

Frank
ROBERT URQUHART

**CREDITS**

Produced by
WARWICK WARD

Directed by
HAROLD FRENCH

# The House Of The Arrow

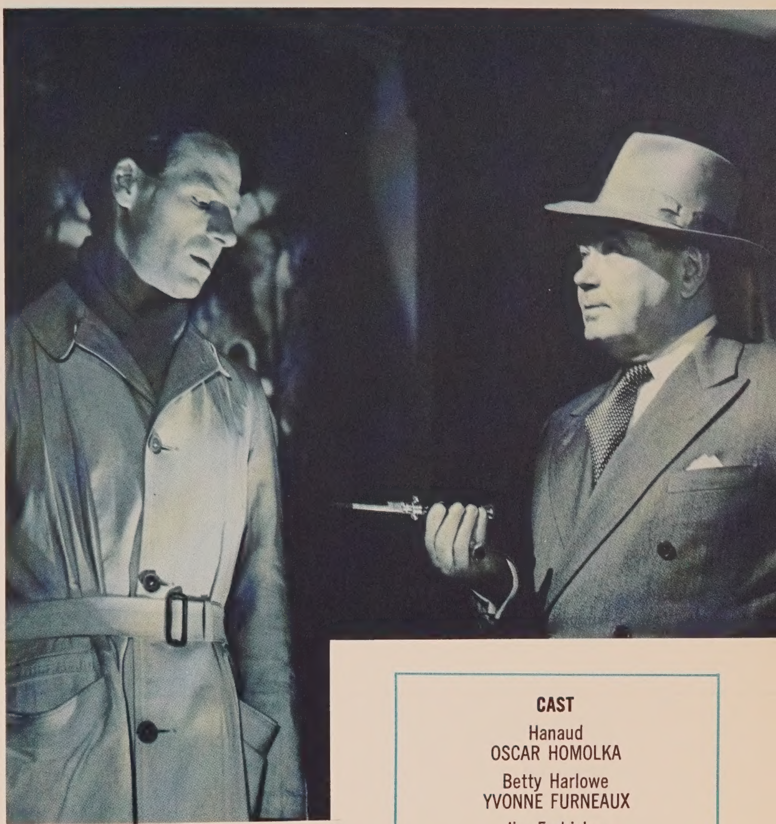
Madame Harlowe dies and leaves all her money to her adopted niece, Betty, much to the disgust and anger of Boris, her brother-in-law, who was expecting a large legacy. The will is read by an English lawyer, Haslett, at the Dijon home of the Harlowe's. He notices the outburst and tells Betty to contact him if Boris makes trouble.

No sooner has he arrived back in England than a note arrives from Betty saying that Boris is accusing her of murdering Madame Harlowe, and that the Surété are assigning France's most famous detective, Hanaud, to investigate. Haslett immediately sends his young partner, Jim, to help Betty. Jim meets Hanaud in Paris before he leaves for Dijon, and they go down together.

Hanaud is a vain little Frenchman, supremely confident and clever. Soon after arrival in Dijon, he links the death of Madame Harlowe with a vicious local outbreak of poison-pen letters.

Betty and Anne, an English companion, persuade Jim to stay at the Harlowe house. Boris insists that Madame Harlowe's nurse was an accessory to her murder, which Betty committed by poisoning; he is completely taken aback when Hanaud quotes the pathologist's report—no trace of any poison—and then confronts him with letters written by him to Betty since her aunt's death, demanding money by threats.

Hanaud later discovers that Madame Harlowe's death was caused by an arrow dipped in a little-known African poison which leaves no trace and has no antidote.



His investigations continue—assisted by Jim—and suspicion falls on Boris, Betty and finally, Anne. The trail leads from the murder house to a disreputable flat across town (where the murderer strikes again) and, at last, to a deserted house at the bottom of the Harlowe's garden which has long been derelict.

A secret passage joins the two houses; and it is through here that Hanaud finds the murderer . . .

**CAST**

Hanaud
OSCAR HOMOLKA

Betty Harlowe
YVONNE FURNEAUX

Jim Frobisher
ROBERT URQUHART

Anne Upcott
JOSEPHINE GRIFFIN

Thevenet
PIERRE LE FEVRE

Jeremy Haslett
ANTHONY NICHOLLS

**CREDITS**

Produced by
VAUGHAN N. DEAN

Directed by
MICHAEL ANDERSON

# A Lady Mislaid

For Esther and her budding authoress sister, Jennifer, life passes tranquilly in their little country cottage until one day, Esther receives a rather sinister communication from the Police: they suspect that the former tenant, a Mrs. Smith, was murdered by her husband, and buried somewhere in the cottage.

Esther, an absurdly tender-hearted creature, full of maternal instincts, tries to hide the news from her sister without success. The police arrive, led by Sgt. Bullock, a well-set-up young man, and soon weird thumps and bumps are heard from all over the house, as they search for Mrs. Smith's remains. That evening, Jennifer is leaving to meet George, her fiance, at the station, when a man appears at the front door—it is Smith, the suspected murderer!

Esther agrees to see him, and in no time is right on his side, quite certain he is innocent. He finally leaves, and, alone in the house, Esther is suddenly very nervous, and far from re-assured when her sister rings and tells her the car has broken down and she and George may not be able to get back till morning. To Esther's horror, Smith re-appears, begging for shelter, as he has been refused a room in the village. Unwillingly Esther agrees, but when Smith miserably explains that the whole trouble began because his wife left him and ran off with someone else, her sympathy is again aroused. They are deep in conversation when Bullock returns, to be greeted very frigidly by both. Despite his cool welcome, Bullock insists on staying in the cottage to protect Esther, and all three finally fall asleep in their armchairs.

In the morning, Jennifer arrives with George, and Bullock starts digging up the chicken run. There, to his satisfaction, he finds a skeleton . . .

Smith seems stupefied, and vows to Esther that he is innocent. He explains that he really came back to collect and destroy the only evidence of the fact that his wife had been a deserter—her identity discs, which were hidden in the stair cupboard. Esther agrees to help him, but Bullock is ahead of her, and when he has the discs traced, it is clear that they belong to Smith himself. However, at that moment, a young woman arrives at the now crowded cottage, and announces she is looking for her husband. To everyone's mystification, however, she is not the 'Mrs. Smith' Bullock is looking for. Smith, it transpires, has a habit of straying, but he always comes back to her. She is a little shocked when Bullock tells her Smith makes a habit of marrying his ladies, but is relieved when she finds out she is his real wife.

Bullock is still convinced that Smith killed the woman who lived in the cottage, but his misery is complete when the surgeon announces the skeleton he dug up is that of an ancient Briton! And just then, Esther at last opens a package which arrived the morning before—and discovers it contains a letter from 'Mrs. Smith'! She is alive and well. Bullock's cup of bitterness is full . . . Smith is allowed to go off with his devoted wife, until the police need him again, and Esther completely won over to Bullock's side once more, tries to cheer him up, and sits listening enthralled to a lurid account of his childhood . . . with tears of sympathy in her eyes . . .

**CAST**

Esther Williams
PHYLLIS CALVERT

Dt. Sgt. Bullock
ALAN WHITE

Smith
THORLEY WALTERS

Jennifer
GILLIAN OWEN

George
RICHARD LEECH

**CREDITS**

Produced by
ROBERT HALL

Directed by
DAVID MacDONALD

# So Little Time

When war clouds burst over Europe for the second time in a generation, the Belgians once again suffered the humiliation of enemy occupation.

In a chateau outside Brussels live Madame de Malvines and her daughter, Nicole. Part of their home is taken over by Colonel von Hohensee, German military governor of the town. He appears to be fully aware of the tenseness his occupation has engendered and, to his credit, he does his utmost to ease the situation by retiring within his room. Madame de Malvines has a sudden and dangerous heart-attack and this brings Hohensee from his solitude. He immediately summons a German doctor to her aid. His ready assistance undoubtedly saves Madame de Malvines' life, and Nicole, hating every moment, is forced to thank him.

Nicole discovers that she and the Commandant share a passion for music. The girl has had a brilliant future as a pianist predicted for her. Hohensee reveals a mastery of technique and brilliance of execution which arouse Nicole's reluctant admiration. He begins to teach the girl, gradually widening the scope of her repertoire.

Nicole finds that Hohensee is an artist first, and a soldier second. Fighting against him from the beginning, Nicole eventually finds that she has fallen hopelessly, irrevocably, in love. Hohensee knows this and also that he, too, deeply loves her.

In the meantime, however, Nicole's cousin, Phillipe, a member of the Resistance Movement, returns secretly to the town and compels Nicole to steal certain valuable documents from Hohensee. The Commandant discovers Nicole's part in the affair, and a tragic scene between the lovers takes place, interrupted by the entrance of a German patrol with the captured Phillipe. Hohensee leaves to conduct Phillipe to headquarters for interrogation. But the partisans are expecting such a move and ambush the lorry containing the captured man and his guard, and the car following which contains Hohensee and Nicole, who has insisted on making the journey with the Commandant.

Phillipe, who has escaped, fires through the car window. Nicole is hit by a bullet intended for Hohensee. She dies in his arms.

Shortly afterwards the Gestapo call at the chateau to investigate the recent outburst of Resistance activities. Hohensee, feeling his arrest is imminent, gives the only reply he is prepared to make—a bullet which ends his life. He has set himself free of a life that has granted him so little time for happiness and now, without Nicole, is unbearable.

**CAST**

Nicole
MARIA SCHELL

Hohensee
MARIUS GORING

Phillipe de Malvines
JOHN BAILEY

Madame de Malvines
GABRIELLE DORZIAT

Professor Perronet
STANLEY VAN BEERS

**CREDITS**

Screenplay by
JOHN CRESSWELL

# Silent Dust

Robert Rawley is a self-made man in the most successful sense. Besides wealth, he has collected a baronetcy and a country estate. The spur for this ambition has been his son, Simon; and, since Sir Robert has gone blind, love for Simon has grown into an obsession with him. Simon, indeed, seemed to justify his father's devotion—a fine sportsman and the worthy heir to the Rawley name, estate and fortune.

Then, in the Normandy offensive, Simon is reported killed in the Battle of Caen. Robert in his sorrow desires to build a permanent memorial to his hero son. As the Rawleys have never been fully accepted by their country neighbours, Robert now spurns the suggestion of the local squire, Lord Clandon, that the memorial should commemorate all the fallen lads of the village, not only Simon. Rawley determines to build and dedicate a cricket pavilion to his son alone.

Even Robert's devoted wife, Joan, feels the strain of all this blind idolatory and when Simon's widow, Angela, returns from Germany, it is obvious that the Simon obsession hangs like doom over the household. Angela Rawley, while working for the Control Commission in Germany, has become attached to Maxwell Oliver, Lord Clandon's nephew, but she is afraid to tell Sir Robert at once, because of his ungovernable temper and blind devotion to Simon's memory.

Meanwhile, the household has been warned by the police of a desperate character at large in the vicinity. The fugitive breaks into the house and enters the room in which Sir Robert keeps the model memorial pavilion. Here the likeness between the intruder and the portrait over the mantlepiece becomes clear—the fugitive is Simon Rawley, the "dead hero."

Robert comes into the room, but Simon is too much afraid of his blind father to disclose himself. When Angela enters and sees him the game is almost up; but on agonized signals from Simon, she explains her involuntary cry of surprise by a twisted ankle. When Robert has gone Simon confesses to Angela that he is a deserter, having changed uniforms with a comrade who was killed. He demands money to enable him to escape and Angela, to preserve the family name, hides the returned "hero" in his bedroom, where she brings him food stolen from the kitchen.

Maxwell Oliver calls to see Angela as arranged and discovers the existence of Simon. He agrees to keep quiet for Angela's sake and discloses that they were married in Berlin. When Simon sneers at this, Maxwell knocks him down, just as the maid, Nellie, arrives at the door to report the missing food. Simon returns to hiding to await an all-clear signal in the form of a whistle. He is discovered by Joan, who, to protect Robert, also agrees to remain silent.

Robert and Maxwell meet and Robert discovers that Angela's new friend does not drink whisky, although the decanter has been emptied by someone. He almost traps the two into disclosing Simon's secret by whistling the tune he has heard while outside; he tries to pump Maxwell about the mysterious happenings in the household.

Now Lord Clandon arrives to celebrate the uniting of their two families about which Maxwell had told him. He discloses that a motorist attacked by the fugitive has died and that the police are now looking for a murderer. When Clandon discloses the Berlin marriage too, Angela at first denies it. It becomes obvious that she was never happy with Simon, as Robert had believed, and asking Lord Clandon to wait. Robert decides to try to fit together the jigsaw of mysterious happenings, the clue to which escapes him alone. In the remarkable photographic sequences of a blind man's imaginings, he reconstructs the strange events of the evening and arrives intuitively at the right conclusion. By whistling the pre-arranged signal he brings Simon from hiding, after Joan has confessed that the son has returned—a deserter. Robert now sees his "hero" son for what he is—deserter, thief, blackmailer, murderer. Simon refuses to take the obvious way out and instead attacks his blind father. In the locked room they fight a life-and-death struggle, which ends by Simon falling over the balcony to his death.

Robert, a broken man, comes down the stairs to call the police. Lord Clandon, however, tells him that the man lying dead is the murderer the police are looking for and reminds Robert that there is still time to remove the pictures of his dead son, before the police arrive and find the body of the unknown intruder.

Robert gratefully dedicates the cricket pavilion to all the fallen lads of the village in which Simon had once been the local hero.

**CAST**

Robert Rawley
STEPHEN MURRAY

Joan Rawley
BEATRICE CAMPBELL

Angela Rawley
SALLY GRAY

Maxwell Oliver
DEREK FARR

Simon Rawley
NIGEL PATRICK

Nellie
YVONNE OWEN

**CREDITS**

Produced by
N. A. BRONSTEN

Directed by
LANCE COMFORT

# The Devil's Pass

Bill Buckle, who works at a Devon orphanage as odd job man, spends his time dreaming of the day when he will be able to buy back "Cascade," an old fishing boat, which once belonged to his father. As everyone but Bill can see, he has no chance at all of making his dream come true, as he is completely penniless, but he never becomes discouraged, even when his girl friend loses patience with him, and goes out with someone more practical.

Good-natured, and always willing to lend a hand, Bill has become friendly with the present owners of "Cascade," and one day they ask him to help them out on a trip, as they are short of hands. The little boat sets sail, and it is not until they are out at sea, and it is too late to turn back, that a stowaway is discovered: Jim, a small boy from the orphanage. A gale blows up, and the owners, who want to claim insurance on the boat, deliberately wreck the mainmast, and sail too close to the rocks.

When the owners take the lifeboat, Bill and Jim stay on board, and working desperately to keep the boat under control, in spite of the towering waves and gale winds, the two manage to save the boat from destruction, and succeed in bringing "Cascade" safely through the dangerous passage known as "Devil's Pass."

With the money they will collect from the insurance, Bill will be able to buy "Cascade" as he has dreamed of doing for so long, and he and Jim go happily home together.

**CAST**

Jim
CHRISTOPHER WARBEY

Headmaster
CHARLES LENO

Bill Buckle
JOHN SLATER

Nan Trewney
JOAN NEWELL

Kitchen Maid
JOY RODGERS

Ted Trelawney
RICHARD GEORGE

George Jolly
ARCHIE DUNCAN

**CREDITS**

Written and Directed by
DARCY CONYERS

Music by
PHILIP GREEN

# Quiet Week-End

A Quiet Week End after London's bustle was what the Royd's planned when they took a country cottage at Throppleton; but something always happened to spoil everything. Congratulating herself on this particular week-end the dream was about to be realized, Mildred, the mother, is sadly disillusioned when Denys, her son, tells her he's invited his latest discovery down—Rowena Hyde.

Meanwhile, Arthur, the father, is fishing with Adrian Barrasford, the local J. P. who's in love with Mary Harrow, a neighbor of his. The two men disagree about poaching salmon with a gaff. Adrian has offered to bet Arthur that it doesn't require any skill. Adrian is horrified when Arthur says he must prove his statement and protests that, as a J. P., how he can support Arthur's proposed expedition to settle the bet.

The fun starts when Rowena, man-huntin' glamour girl arrives to set the village talking with her Mayfair creations and phoney-refined accent. She throws the Royd's into a frenzy by asking for a bath: while she's having it. Miranda Bute arrives unexpectedly. Only 17, she has hero-worshipped Denys for years. Hurt, because Denys isn't very pleased to see her, she blunders into the bathroom and . . . Rowena. The situation deteriorates further when the two girls find themselves sharing a bedroom.

The trouble really begins when Adrian, alone with Mary in a punt muddles his proposal. Thinking she has refused him, he recklessly agrees to go on the poaching expedition that night with Arthur and Sam Pecker, the local poacher.

Miranda overhears, and decides to go, too, as Denys and Rowena have gone off to a cocktail party. The amateur poachers commence operations and after Adrian has distinguished himself as an expert, they are spotted by the water-bailiffs, and have to beat a very undignified retreat.

Adrian, to avoid capture, plunges into the river—while Miranda, begging a lift from a passing car, discovers the driver is . . . Denys.

Back in the cottage she learns that Denys has left Rowena to stay the night with friends and guesses, from his manner, the party has been something of an eye-opener for him.

Seated by the fireside, awaiting news of the amateur poachers, Miranda tells Denys how she feels about him, but he tells her she's too young to know what love means.

At last, soaked to the skin, Arthur and Adrian turn up, but Sam Pecker has been caught and is in the local lock-up.

Sunday morning—and according to a pre-arranged plan, Arthur bails out Pecker, with Adrian, as Justice of the Peace, solemnly granting bail.

Mildred, meanwhile, clears up the Adrian-Mary love affair, and Adrian properly proposes and is accepted.

Mildred later discovers who the poachers are: a show-down follows with Arthur and Adrian—who, when she produces the salmon, commence again to bet . . . this time on its weight.

Morning finds Denys with a different outlook on life: for he suggests giving Miranda a lift back to town, having apparently decided that she is not too young to know what love is, after all.

**CAST**

DEREK FARR
FRANK CELLIER
MARJORIE FIELDING
GEORGE THORPE
BARBARA WHITE
HELEN SHINGLER
EDWARD RIGBY
JOSEPHINE WILSON

**CREDITS**

Directed by
HAROLD FRENCH

Play by
ESTHER McCRACKEN

Produced by
WARWICK WARD

# The Dancing Years

The year is 1911. To the Golden Apple Inn on the outskirts of Vienna, come a small band of Army officers for breakfast. They have danced all night under the leadership of young, blond Franzel (Grey Blake). At this Inn lives Rudi Kleber (Dennis Price), a gifted but impoverished composer, and the landlady's pretty niece, Grete (Patricia Dainton). But as the officers arrive, Rudi is told that his piano must be sold, unless he can pay his rent.

Franzel asks Rudi to play for them while they eat. Rudi plays his own composition, "Waltz Of My Heart," and, as soon as he has finished, the officers bid against each other for its purchase. But a woman's voice outbids them all. It is Maria (Gisele Preville), the lovely and brilliant star of the opera.

A great romance between Rudi and Maria begins. Maria persuades her greatest admirer, Prince Reinaldt (Anthony Nicholls), to allow Rudi to live in his home. Before Rudi leaves for Vienna, he promises Grete, who believes herself in love with him, that he will never ask any woman to marry him until he has given her first refusal.

Rudi starts on a new opera, helped by Maria, his leading lady. At the opening night the packed An der Wien Opera House gives Rudi a tremendous reception, and his success is sealed.

For three years the lovers delight audiences throughout Austria. Then Rudi meets Grete again. She keeps him to his promise to ask her to marry him —"Just so that I can say, 'He DID ask me'." Maria overhears Rudi's proposal, but leaves before Grete refuses him.

Maria hurries to Prince Reinaldt, and tells him her story—and that she is going to have a child. Reinaldt, devoted to Maria, asks her to marry him.

The following night she returns to Rudi and congratulates him and Grete on their forthcoming marriage. "But it was all a joke!" cries Rudi, "It's you I love." In a whisper, Maria tells him that she married the Prince that morning.

Years pass, and Rudi and Grete find world fame—Rudi for his music, and Grete for her dancing. They return to Vienna after a triumphant tour. Franzel arranges a meeting between Rudi and Maria at the Golden Apple Inn. Maria does not come alone. She brings her son Carl, and Rudi, after his first tremulous meeting with Maria, realizes that the child is his own. He realizes also, and is humbled by, the greatness of Prince Reinaldt's love for Maria.

Rudi and Maria know that, although they have loved, lost and found each other again, they must part, and that their son will be a reminder of the years of happiness and love they found together.

**CAST**

DENNIS PRICE
GISELE PREVILLE
PATRICIA DAINTON
ANTHONY NICHOLLS

**CREDITS**

Produced by
WARWICK WARD

Directed by
HAROLD FRENCH

Story by
IVOR NOLELLO

# Man On The Run

Deserting the army because he considers he has "given everything," Peter Burdon (Derek Farr) finds himself continually on the run. After working two years as a barman in a Cornish inn he is discovered by an ex-Corporal of his old regiment (Kenneth More), who wants "hush money." Peter is forced to flee to London.

Penniless, he tries to sell a Webley revolver at a Soho jeweler's but just as he produces the automatic there is a hold-up. The proprietor is attacked by two men (Edward Underdown and John Bailey), one of whom has two fingers missing from his left hand. In making their getaway a motorcycle policeman who tries to intercept them is killed. Peter is dismayed when the jeweler identifies him as one of the gang.

He finds refuge with a store assistant named Jean (Joan Hopkins) who believes his story and wants to help him. The police are suspicious of her behavior, especially when she tries to dispose of Peter's gun which is of the same calibre as that used in the holdup. She smuggles Peter away to a south coast hide-out but they make other plans when the police discover its location.

Arranging to meet Peter in the British Museum, she has a snack at a Soho cafe where she sees a man with fingers missing from his left hand. Convinced he is one of the gunmen she follows him to a West End dwelling house. Later, she tells Peter the address and he leaves her to investigate in an effort to force a confession from them. Joan is arrested on suspicion and is compelled to reveal Peter's identity. Her evidence regarding the gunmen's hide-out leads to a raid and it transpires the men are also deserters. Eventually a stolen car is found by the police at a Wapping riverside tavern. It is here that Peter has been made prisoner; the gunmen intend disposing of him. But he escapes and hides under the piles supporting the tavern.

Realizing they are cornered the gunmen mingle with the crowd in the public bar. Scotland Yard officials apprehend them but by a clever trick are robbed of their weapons. The gunmen are about to make their escape by a back way when Peter takes them unawares.

Cleared of complicity in the holdup, he faces a court martial and is sentenced to complete his outstanding term of service in Germany, with the knowledge that Jean will be waiting for him.

**CAST**

Peter Burdon (alias Peter Brown)
DEREK FARR

Jean Adams
JOAN HOPKINS

Chief Inspector Mitchell
EDWARD CHAPMAN

Det. Sgt. Lawson
LAURENCE HARVEY

1st Paratrooper
HOWARD MARION CRAWFORD

Bargee's Mate
ALFIE BASS

Dan Underwood
JOHN BAILEY

Det. Inspector McBaine
JOHN STUART

**CREDITS**

Written and Directed by
LAWRENCE HUNTINGTON

# Talk Of A Million

Bartley Murnahan (Jack Warner) is an Irishman possessed of considerable gifts—charm, personality and culture, but unfortunately has one great handicap—a complete lack of interest in anything to do with any form of work.

Bartley's wife, Bessie (Barbara Mullen), somehow keeps the family pot boiling on the wages of the two sons. Derry (Ronan O'Casey) and Jack (Vincent Ball). Sally (Joan Kenny), the elder daughter, is looking for a job, while her sister Norah (Elizabeth Erskine) hopes to marry a farmer's son, Joe McGrath (Paul Connell). Then Derry loses his job, Bessie's credit is cut off by the local grocer, Owny Tubridy (Michael Dolan), and things are in a very bad way. Bartley remains philosophical until farmer Matty McGrath (Noel Purcell) forbids Joe to marry Norah since she will have no dowry. Bartley then decides he must do something.

An American lawyer, looking for the heirs to half-a-million pounds, makes a brief stop in Clonkeely where the Murnahans live. Bartley finds an excuse to pay the lawyer a visit and this gives the townspeople the impression that Bartley must be the heir to the fortune.

Bartley takes advantage of all this and immediately becomes the most popular man in the town. He is offered credit by all the inhabitants who are trying to cash in on his new-found fortune and soon all his children are set up in their own businesses, and Norah is going to marry Joe.

Eventually news reaches the town that Bartley is in no way connected with the fortune, but this does not worry him at all and he proceeds happily to make some more easy money.

The Murnahans had all got what they wanted—a start in life, so Bessie, who preferred the old way of living, persuades Bartley to retire, and as he watches the family all happily bustling about on the morning of Norah's wedding, he agrees that in any case he has now done enough work to last him a lifetime.

CHE
nd Murnahan

**CAST**

Bartley Murnahan
JACK WARNER

Bessie Murnahan
BARBARA MULLEN

Sally Murnahan
JOAN KENNY

Norah Murnahan
ELIZABETH ERSKINE

Derry Murnahan
RONAN O'CASEY

Jack Murnahan
VINCENT BALL

Matty McGrath
NOEL PURCELL

**CREDITS**

Directed by
JOHN PADDY CARSTAIRS

Play by
LOUIS D'ALTON

# Father's Doing Fine

The story of FATHER'S DOING FINE concerns the adventures of a scatter-brained and charming family presided over by Essie, Lady Buckering (widowed mother of four young daughters), during a series of domestic crises. Although they appear to live in great style, they are permanently on the brink of financial disaster.

While awaiting the imminent arrival of Doreen's first baby, Essie's son-in-law, Dougall, harasses everyone. The youngest daughter, Bicky, who studies drama, is conducting a temperamental romance with Roly, a somewhat eccentric fellow student. The chaos is heightened by an unwelcome visit from the landlord's son, Magill, who calls to collect the long-overdue rent. Lady Buckering suddenly remembers some shares that her late husband bought many years before and gives them to the apologetic Magill in payment of the debt. At this point Katherine, another daughter, enters and Magill recognizes her as someone he very much wanted to meet again. Essie's other married daughter, Gerda, and her psuedo-intellectual husband arrive and the latter, by his sneering remarks to the already frantic father-to-be, provokes a heated response from Dougall. Bicky has a violent quarrel with Roly and storms out of the house. Then Magill returns and has to tell Essie that her shares are worthless. She decides to give him her one possession of value, a diamond ring, but this cannot be found! Bicky, in the meantime, has reached Gerda's house in search of sisterly sympathy, but finds only Wilfred at home. He gives her more drinks than she can stand and she finally returns home—tight! At intervals during all this, poor Doctor Drew, who has been in love with Essie for years, has attempted to propose marriage to her but without success.

At height of the pandemonium the babies are born—twins! The ring is found, the shares are discovered to be valuable. Gerda decides that she must leave her overbearing husband, Bicky sobers up and Katherine finds romance in the arms of Magill.

Doctor Drew, getting a hearing at last, persuades Essie that she should retire to the comparative peace and security of a doctor's house as his wife.

**CAST**

Dougall
RICHARD ATTENBOROUGH

Lady Buckering
HEATHER THATCHER

Shaughnessy
NOEL PURCELL

Dr. Drew
GEORGE THORPE

Doreen
DIANE HART

Bicky
SUSAN STEPHEN

Gerda
MARY GERMAINE

**CREDITS**

Directed by
HENRY CASS

Screenplay by
ANNE BURNABY

# Castle In The Air

In Scotland stands Locharne Castle, home of the impoverished nineteenth Earl of Locharne. One day two of his creditors force their way into the castle, but Miss Nicholson, an eccentric who believes the Earl is the rightful heir to Scotland's throne, chases them out. No sooner have the creditors flown than Locharne's secretary, Boss Trent, who is secretly in love with him, tells him that Miss Miller, a paying guest at the castle, is going to leave because of the plumbing. Then Blair, another of their four lodgers, decides to leave, and the position looks grim indeed.

At this moment, Mr. Phillips, a Coal Board official, arrives. He hopes to requisition the castle as a miners' hostel. Locharne is aghast at this news, but even though the appearance of a ghost, Ermyntrude, shakes Phillips, he remains loyal to his task. The Earl's next task is to show a party of sightseers around the castle. It is an opportunity to show Phillips how dilapidated is the property. But Mrs. J. Clodfelter Dunne, a rich American who wants to buy the castle, joins the party and Locharne is confronted with the problem of trying to convince one that the place is a bargain and the other that it is a total wreck! Phillips decides to stay for a few days and is given the most ruined bedroom, while Mrs. Dunne is quartered in the best.

The two departing lodgers are forced to stay by a ruse, but the problem is still to provide food. The butler, Menzies, and Phillips go on a salmon-poaching expedition, while Locharne and Mrs. Dunne go shooting. All are in trouble with the landowner on whose property they are poaching, but Phillips gets into greater trouble—with the police!

Miss Nicholson tells Mrs. Dunne that she is descended from a branch of the Locharnes. This determines the American to buy the castle. Locharne suggests that she and he go to Aberdeen to fix things up before Phillips can act. Boss believes Mrs. Dunne is trying to entice the Earl.

The American takes the check back when she learns that Phillips can still requisition the castle. But, later, she and Locharne hint to Phillips that she wants a highly paid bailiff to run the property if the Coal Board do not requisition it. Phillips sends in an adverse report to the Board and accepts her offer. Mrs. Dunne hands the check over to Locharne, who proposes to Boss.

**CAST**

The Earl of Locharne
DAVID TOMLINSON

Boss Trent
HELEN CHERRY

Miss Nicholson
MARGARET RUTHERFORD

Mrs. J. Clodfelter Dunne
BARBARA KELLY

Blair
A. E. Matthews

Ermyntrude
PATRICIA DAINTON

Menzies
EWAN ROBERTS

**CREDITS**

Directed by
HENRY CASS

Screenplay by
ALAN MELVILLE and
EDWARD DRYHURST

# Will Any Gentleman...?

Henry is a respectable bank clerk who lives in a charming house and is married to Florence. Life is quite peaceful. On the other hand, Henry's brother Charley is the exact opposite — a wayward young man with a roving eye who is a constant embarrassment to Henry and the *bête noire* of Florence. It is really through him that the whole trouble starts.

One day Charley gives a check to a theatre manager, which bounces, and Henry decides, in order to retain the family honor, that he must put things right. So he goes to the theatre and pays Cherley's debt. The manager is so pleased he insists that Henry stays and sees the show, which has already started.

The next act is "The Great Mendoza," a hypnotist who claims incredible powers. He asks for a volunteer from the audience and the reluctant Henry is forced up on to the stage. He puts Henry into a trance and commands him to become a devil-may-care philanderer. In no time Henry has Angel, Mendoza's beautiful assistant, in his arms—and in full view of the delighted audience. In the ensuing frolic Mendoza fails to de-hypnotize Henry, and when he returns home finally, much the worse for wear, he distinguishes himself by making love to the maid. At this point his wife enters, discovers them and storms out of the house —bound for mother. Henry, by now, is reverting back to periods of normality, but at the bank several lapses occur, until finally he accidentally puts his sandwiches into the safe and £300 in notes into his brief case. He discovers this with horror when he returns home. Meanwhile, Mendoza has been summoned by Charley. He arrives and they beg him to de-hypnotize Henry before something else happens. Mendoza complies and as a "fee" he makes off with the £300 in Henry's brief case.

At this point the irate bank manager arrives to collect it.

Henry and Charley rush to the theatre to find Mendoza, and a terrific chase ensues back stage before they manage to recover the money.

At last everyone is gathered together in Henry's living room and the explanations and recriminations begin. But, surprisingly, the arrival of Mendoza saves the day, and with some timely hypnotism he changes the mind of the bank manager. So Henry gets his job back, is reconciled with his wife and even the maid is satisfied.

**CAST**

Henry
GEORGE COLE

Florence
YERONICA HURST

Mrs. Whittle
HEATHER THATCHER

Charley
JON PERTWEE

Dr. Smith
JAMES HAYTER

Det. Insp. Martin
WILLIAM HARTNELL

Mr. Hobson
SIDNEY JAMES

**CREDITS**

Directed by
MICHAEL ANDERSON

Screenplay by
VERNON SYLVAINE

# Valley Of Song

As the train approaches the little Welsh village, Geraint is filled with joy, for he is coming home to the village he forsook many years ago to make his way in London. His career as an insurance agent has progressed and now he has been given the job of representing his company at his own birthplace.

At a meeting in the village schoolhouse Geraint is offered the vacant post of choirmaster; the minister has heard of his fine work in London as conductor of a Welsh choir. The village is entering as usual for the National Eisteddfod contest and at Geraint's first choir practice as the new master he commences alloting the roles of "Messiah." When he takes the coveted contralto part from Mrs. Lloyd and awards it to Mrs. Davies he unwittingly starts a tremendous row between the two main families in the village, the Lloyds and the Davies. The Lloyds are insulted and lose no time in making it clear. The whole village is in two camps within a few hours.

There are two young people who genuinely suffer through this state of affairs—Cliff, Mrs. Lloyd's son, and Olwen, daughter of Mrs. Davies. They are in love, and the feud threatens to tear them apart. Cliff persuades Olwen that the only chance they have is to run away and get married.

The consternation of the warring families knows no bounds when the news spreads that the two lovers have run away. Both sets of families blame themselves for having driven their children to such lengths.

A special meeting is called by the minister. The Davies turn up in force and even the Lloyds are persuaded to enter the schoolhouse.

During the meeting the lovers reappear. Having been unsuccessful, through lack of the necessary residential qualifications, in their attempt to marry, they had decided to return home. They plead with their families to forget their differences so that they may marry in their own village chapel.

Mrs. Lloyd and Mrs. Davies outdo each other in their demonstrations of forgiveness and the village is reunited.

A compromise over the singing is reached—the contralto part will be equally divided between them!

So the village finds peace again and they join their voices together in harmony.

**CAST**

Griffiths—Minister
MERVYN JOHNS

Geraint Llewelyn
CLIFFORD EVANS

Mrs. Lloyd
RACHEL THOMAS

Olwen Davies
MAUREEN SWANSON

Morgan Davies
JOHN WYNN

Cliff Lloyd
JOHN FRASER

Bessie Lewis
RACHEL ROBERTS

**CREDITS**

Directed by
GILBERT GUNN

Screenplay by
PHIL PARK and CLIFF. GORDON

# The Good Beginning

After their honeymoon, Johnny Lipton and his wife, Kit, move into their small apartment. Kit runs the flat on a strict budget, for she hopes that one day—with her behind him—Johnny will leave the estate agency where he works and eventually run his own business.

Their close friends, Brian Watson and his wife, Evie, are a happy-go-lucky pair who live rather precariously on the hire-purchase system. This mode of living is outwardly scorned by Kit. She insists that Johnny should save money by foregoing his old habit of an occasional bet and take sandwiches for lunch. Johnny agrees, though rather reluctantly.

Johnny is promoted to manager at the office and is given a fifty-pound bonus and a rise of two pounds per week.

In order to surprise Kit with a fur coat, Johnny attempts to buy her one with his bonus. Since, however, the coat on which he has set his heart costs two hundred pounds, he decides to buy it on the hire-purchase system without telling Kit of his rise and use the two pounds weekly to pay off the balance. Kit calls at the office for Johnny one evening and accidentally hears of his rise. She is hurt at Johnny's deceit, and he, not daring to tell her what is really happening to the extra money, offers to let her have a pound of it each week.

With his instalment money halted, Johnny finds it impossible to pay regularly for the fur coat. When the furrier threatens to take it back if the arrears are not paid, Johnny, in desperation and forgetting his promise to Kit, places a bet at the local pub with a bookmaker's runner with whom he has betted before. The horse loses. Johnny falls to the temptation of taking ten pounds from the office safe and places another bet with the same bookie's runner—this time the horse wins at eight to one.

To avoid delay in paying the furrier, Johnny borrows a further £80 from the office without permission.

The bookie's runner is not in his usual place in the pub, but Johnny tracks him down to a disreputable billiard saloon, and demands his winnings.

The bookmaker, knowing there is no proof of the bet, asserts that Johnny backed a horse with a similar name to the winner and then has him thrown out. Frantically, Johnny begs Brian for a loan, but Brian has not sufficient to replace all the money. Realizing he will be charged with embezzlement, he decides to tell his employer the whole story.

In the meantime, Evie, hearing of Johnny's plight, realizes that Kit is indirectly the cause. Evie tells Kit of Johnny's predicament and they sell the fur coat for £70. Brian puts in the balance of the money which Johnny has taken and rushes it to Johnny's office.

Kit and Johnny realize now, that through their former lack of understanding, they have experienced a bad beginning to married life and with their new appreciation of each other, they are determined to attempt "The Good Beginning."

**Cast**

Johnny
JOHN FRASER

Kit
EILEEN MOORE

Brian
PETER REYNOLDS

Evie
LANA MORRIS

Thoroughgood
HUMPHREY LESTOCQ

Braithwaite
HUGH PRYCE

Polly
ANNE STEPHENS

**CREDITS**

Directed by
GILBERT GUNN

Story by
JANET GREEN

# For Better, For Worse

Anne Purves happily accepts when Tony Howard proposes to her in a cinema. They return to break the news to her parents. Mrs. Purves is surprised but, being a placid person, decides she likes young Tony and pledges her support when the news is broken to her husband. Mr. Purves returns home to find his daughter in the arms of a strange young man. He listens patiently to Tony when he asks permission to marry Anne. He asks the normal father-in-law questions and receives far from satisfactory replies. However, he tells Tony to see him again when he finds a flat and a job. They finally find a flat and, after winning twenty pounds on a horse, Tony is able to pay the required sum for 'fixtures and fittings.' At the same time, he finds a job—as a third grade government clerk. The wedding takes place and Anne and Tony leave for their weekend honeymoon. They return to their one-room flat and Anne settles down to her new housewifely duties, while Tony works hard and eventually becomes a second grade clerk. The young couple gradually become acquainted with their neighbors — Peter Debenham and his wife Jane. Unfortunately, Anne and Tony quarrel with them over a misunderstanding provoked by their shared char-lady Mrs. Doyle. Tony is finally forced to confess to Anne that he is behind with the rent and payments on the furniture. This is also the day that the company are to collect the furniture unless it is rectified. Having made up their quarrel with the Debenhams, Anne and Tony retreat before the men arrive. Meanwhile Mr. and Mrs. Purves arrive at their daughter's flat. The removal men mistake them for the Howards and Mr. Purves, realizing what has happened, pays the money. Tony soon finds out and is annoyed that his father-in-law should have discovered his troubles. Mr. Purves offers Tony a loan which is firmly, but politely, refused. Instead Anne insists on taking a job again to help and Tony grudgingly agrees. Anne and Tony Howard can settle down to a happy and more stable life.

**CAST**

Tony
DICK BOGARDE

Anne
SUSAN STEPHEN

Anne's Father
CECIL PARKER

Anne's Mother
EILEEN HERLIE

Miss Mainbrace
ATHENE SEYLER

Debenham
DENNIS PRICE

Mrs. Debenham
PIA TERRI

**CREDITS**

Directed by
J. LEE-THOMPSON

Based on the Play,
"For Better, For Worse," by
ARTHUR WATKYN

# The Young And The Guilty

The Young and the Guilty "The eighth deadly sin is to see evil where none exists. . . ."

For Eddie Marshall, life has always been centered round his studies; his mother is intensely ambitious on his behelf, driving him to win a scholarship and endlessly talking of the day he will go to University, although the family lives in humble circumstances.

Eddie's father has for years suffered the contempt of his wife who thinks him stupid, selfish and resentful of his brilliant son. With no warmth or real affection in his home, Eddie finds peace and satisfaction in his studies until the day he meets Sue, a girl at school, who comes from a well-to-do home, and the two fall deeply in love.

Both dreamy, and rather shy, the two find a new meaning in life sharing their love. Every day they exchange long letters into which they pour all their romantic, poetic feelings and dreams.

And then, Mr. Connor, Sue's father, finds one of Eddie's letters, and against the wishes of his wife, reads it. A pompous, worldly man, he completely misconstrues the contents, and leaps to the conclusion that his daughter is having a furtive affair with some young wolf.

He drives Sue almost into hysterics with his bullying attitude, and finally phones Mr. Marshall, forbidding Eddie to see his daughter again. Mrs. Marshall, who had imagined she knew her son's every movement, is outraged by the news, while her husband's blundering attempt to sympathize with Eddie misfires miserably.

Finally, late that night, Eddie decides he must see Sue at all costs. He climbs to her room, and awakens her by tapping on the window. Sue lets him in, and the two talk despairingly, trying to find a way out of the maze of misunderstanding and unhappiness they are in. It is Eddie who discovers the real damage that their parents have done: through treating an innocent young romance like a sordid affair, they have spoiled it, and in fact have taken the innocence from it. For the very first time, passion is part of Eddie's feelings for Sue, and he kisses her violently—as Mr. and Mrs. Connor burst in.

Connor is livid with rage, and vows to call the police. Meanwhile he orders Eddie to wait downstairs, and summons his father. When Marshall arrives, he sees Eddie, and learns the truth: that, ironically, it was Connor's suspicion which has sparked off the scene. Exerting himself at last, through a closer understanding with his son, Marshall explains the situation forcibly to Connor, and demands that the two youngsters should be allowed to meet freely, and be welcome in each other's homes. Reluctantly, Connor admits he mav have mishandled things, and Sue brings Eddie in to meet him properly at last.

### CAST

Mrs. Connor
PHYLLIS CALVERT

Eddie
ANDREW RAY

Mr. Connor
EDWARD CHAPMAN

Sue
JANET MUNRO

Mr. Marshall
CAMPBELL SINGER

Mrs. Marshall
HILDA FENEMORE

Mrs. Humbolt
JEAN ST. CLAIR

### CREDITS

Directed by
PETER COTES

Original Story and Screen Play by
TED WILLIS

# The Young And The Guilty

# Small Hotel

At a small, not too prosperous hotel, "The Jolly Fiddler" the dining room is presided over by Albert, an aged but very shrewd waiter, who has spent most of his life there. A past-master at the gentle art of fiddling, Albert extracts the maximum profit from his job, while managing to endear himself to the customers. Mrs. Gammon the cook, and Sheila and Alan Pryor, who manage the hotel. Effie, the new young waitress, a scatterbrained and untidy little thing, is completely overawed by Albert's skill and grand manner with the customers, and even Mrs. Samson-Box, the hotel's solitary resident, loses some of her acid manner when she deals with Albert.

However, there are changes coming to "The Jolly Fiddler:" from head office comes a directive that Albert is to be sacked and replaced by an efficient waitress. To see that the orders are carried out, a Mr. Finch arrives—unannounced—and bears the full brunt of Effie's inexperienced attempts to copy Albert's methods of dealing with the customers. Horrified, Mr. Finch tells Sheila and Alan that both Effie and Albert must be fired—and matters are hardly improved when Mrs. Samson-Box, who serves on the local magistrate's bench, discovers Effie sipping a glass of wine left over from dinner. Since she had previously placed Effie on probation, Mrs. Samson-Box takes a stern view of this, and determines to bring the matter to the notice of her fellow magistrates.

Finch, who is anxious to avoid having the hotel dragged into a court-case, gives orders that Albert must leave at once, and brings down from head office an attractive, efficient and hard-boiled waitress, Caroline Mallett, who right away antagonizes everyone from the cook to the manager—including the resident guest! Albert, who had made up his mind to leave and go into retirement, realizes that the newcomer will do the hotel nothing but harm, and begins to make plans. Finch meanwhile goes to work to persuade Mrs. Samson-Box not to bring Effie's case up before the magistrates—even resorting to some genteel blackmail; but he is no match for his adversary, and the interview ends in a rout for Finch. In the end, it is Albert who gets Mrs. Samson-Box to agree to keep an eye on Effie and help her: and of course, drop the case—on condition that Effie is kept on and Albert reinstated.

Finch, by now a broken man, is so relieved that head office will not be hearing of his miserable failure, and that the case is to be dropped, that he agrees with alacrity, and departs with the blonde waitress.

Albert happily takes over the dining room again, helped out by a considerably smarter Effie, as the hotel is filled with a sudden influx of visitors. . . .

**CAST**

Finch
JOHN LODER

Mrs. Samson-Box
MARIE LOHR

Albert
GORDON HARKER

Mrs. Gammon
IRENE HANDL

Alan
FRANCIS MATTHEWS

Caroline
BILLIE WHITELAW

Roland
DEREK BLOMFIELD

**CREDITS**

Directed by
DAVID MacDONALD

Based on the play
"Small Hotel," by
REX FROST

# The Harassed Hero

Murray Selwyn, a young bachelor, convinced that he is suffering from an acute apprehension complex, accidentally brings home someone else's brief case. The case is full of £5 notes and within a few minutes Murray and his manservant, Twigg, are held up by a petty criminal, Harry, who recovers "his" property. On their doorstep, Harry is himself attacked and the case stolen. By the time the police arrive, Harry has vanished. Left behind, however, is a tin box from Harry's pocket, containing counterfeit money plates, and this accidentally gets packed in Murray's bags when he goes into a nursing home for a rest.

Logan, head of the gang of counterfeiters, learns that the plates are with Murray and, posing as a doctor, visits him. Nurse Brooks suspects Logan and hides the tin box in an instrument cupboard. When she challenges Logan, he successfully bluffs by saying that he is a police officer on secret investigations.

Logan and Nurse Brooks try to recover the tin box from absent-minded Dr. Grice, who has mistaken it for his hyperdermic box. Logan, grabbing a tin box from Dr. Grice's car, disappears. Murray recovers from his "illness" and brings Nurse Brooks back to London as his private nurse. Logan discovers that the tin box that he took from Grice's car actually contains hyperdermics and he kidnaps Nurse Brooks and holds her as a hostage to make Murray tell where the real plates are. Twigg hides in the boot of Logan's car and finds the yacht where the crooks are holding Nurse Brooks. Murray and Twigg board the boat and there is a fight—ended by the arrival of the police who have seen a signal flare fired by Nurse Brooks. The counterfeiters are rounded up, and Doctor Grice reveals that he still has the plates.

**CAST**

Murray Selwyn
GUY MIDDLETON

Nurse Brooks
JOAN WINMILL

Logan
ELWYN BROOK JONES

Twigg
HAROLD GOODWIN

Harry
STAFFORD HYRNE

Dr. Grice
JOSS AMBLER

Willis
HUGH MOXEY

**CREDITS**

Directed by
MAURICE ELVEY

Screenplay by
BROCK WILLIAMS

# You Can't Escape

When Peter Darwin, a successful young author, rescues heiress Kay March, from a burning plane, their friendship soon develops into a romance—under the watchful eye of Rodney Nixon, a freelance journalist, always on the lookout for a scoop.

However, on the night his engagement to Kay is being celebrated at her country home, Peter receives a phone call from his ex-girl friend, Claire, who insists he meet her nearby in his car. When he sees her, Claire tells Peter she is expecting his child and attempts to force him to marry her. They quarrel, and in the excitement Claire is accidentally thrown from the car and killed.

Believing the police would accuse him of murder, Peter decides to hide the body. He is discovered by Kay, but when he threatens to kill himself, she helps him bury the body in a lonely copse.

To insure nothing incriminating remains in Claire's flat, Peter searches it, but is seen by Rodney; in Claire's handbag, Peter finds the address of Dr. Anstruther, a close family friend of the dead girl. He gets the doctor to visit him, to find out how much David knew of Claire's private life. At Peter's flat, David meets Kay, and is immediately attracted to her.

The enterprising Rodney, now almost certain of Peter's guilt, inspires the local archaeological society to dig up the copse—and Claire's body is discovered. At the inquest, ironically, all incriminating evidence points to David Anstruther, but Rodney, knowing the truth, begins to blackmail Peter. When his demands become too extortionate, Peter decides to get rid of the journalist and leaves him, drugged, in a burning car. He next plants some of the dead girl's belongings in David's car. When the doctor is detained for questioning, Kay visits Peter, to tell him she is going to the police to save the man she has grown to love. Seeing his life in danger, Peter attempts to murder Kay—interrupted in the nick of time by some visitors from Scotland Yard: apparently Rodney, suspecting he might be the victim of an 'accident' left a letter explaining Peter's part in the whole affair—to be opened by the police in the event of Rodney's death . . .

**CAST**

Kay March
NOELLE MIDDLETON

David Anstruther
GUY ROLFE

Peter Darwin
ROBERT URQUHART

Rodney Nixon
PETER REYNOLDS

Claire Sagar
ELIZABETH KENTISH

Aunt Sue
BARBARA CAVAN

Coroner
LLEWELLYN REES

**CREDITS**

Directed by
WILFRID EADES

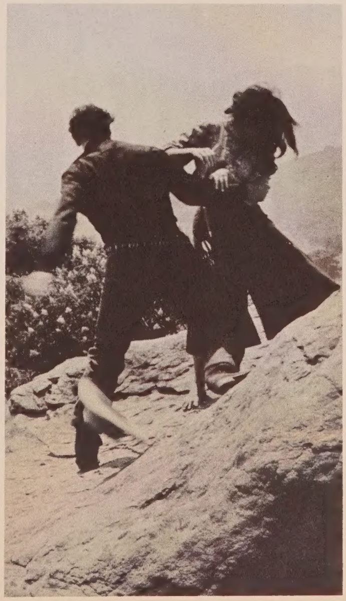
Screenplay by
DOREEN MONTGOMERY and
ROBERT HALL

# Flesh And The Spur

When Luke Random is murdered by an unknown outlaw, his twin brother vows to track the killer down. He meets up with Stacey Dark, a flashy gunman, and Wild Willow, a half-breed girl, who guides them into the outlaw country.

The three meet Windy Wagonwheels, medicine showman, his daughter, Rena, and Lola, another girl in the show. Soon afterwards, Rena, who has an unknown lover whom she meets secretly, is found murdered. Windy decides to trail along with the others as they have now discovered that Kale Tanner, leader of the Checkers Gang of outlaws, is the man they all want.

After several adventures, there is a shoot-up with the outlaws. Windy is killed, Tanner escapes, and Random and Stacey go after him. Stacey draws but cannot shoot—Random kills Tanner. He then discovers that Tanner was Stacey's father and that Stacey killed his twin brother. The two men shoot it out and Stacey is killed. Random and Willow ride off together.



**CAST**

Luke Random, Mathew Random
JOHN AGAR

Willow
MARLA ENGLISH

Stacey
TOUCH CONNORS

Windy
RAYMOND HATTON

Lola
MARIA MONAY

Rena
JOYCE MEADOWS

Tanner
KENNE DUNCAN

**CREDITS**

Directed by
EDWARD L. CAHN

Story and Screenplay by
CHARLES B. GRIFFITH and
MARK HANNA

# Outlaw Treasure

In 1868, when lawlessness swept the states in the wake of the civil war, Frank and Jesse James joined forces with Sam Casey's outlaw band to rob government gold shipments.

Dan Parker, army trouble shooter, is ordered to investigate the robberies and round up army horses stolen by the outlaws. With his band of rough ex-soldiers, Parker tangles with the James Gang in many gun battles.

Rita Star, in love with Sam Casey, turns on him and joins the lawful element when Parker's father is murdered by the outlaws. Parker saves her life when his father's killer attempts to murder her, and leads his men into Central City for a showdown with the James Gang. In a vicious gun battle in the streets and on the roofs of the town, the outlaws are brought to justice and Parker beats Casey to the draw in a final shoot-up.

**CAST**

JOHN FORBES
ADELE JERGENS
MICHAEL WHALEN
FRANK "RED" CARPENTER
GLENN LANGAN
FRANK JENKS
HAL BAYLOR
HARRY LAUTER

**CREDITS**

Directed by
OLIVER DRAKE

Written and Produced by
JOHN CARPENTER

# The Phantom From 10,000 Leagues

A fisherman is found dead on the beach with signs of atomic radiation and is discovered by Ted Baxter (Kent Taylor) and Defense Dept. Special Investigator Bill Grant (Rodney Bell). Baxter tells Grant he has come to see Prof. King (Michael Whalen) of the Pacific College of Oceanography. Ted calls at the Professor's home and he and Lois, (Cathy Downs), the professor's daughter, find that the professor has gone out an open window. Grant sees Baxter checking the dead fisherman's rowboat with a geiger counter, tells Baxter that he knows that Baxter is really Dr. Ted Stevens, a well known oceanographer, and authority on radiation. Ted takes a swim into the Phantom's lair and sees the creature guarding an underwater atomic light. He escapes and goes to see Prof. King. He tells King that the Phantom, a mutant, and the underwater weapon, have been put up for sale to the highest bidder. George Thomas (Philip Pine), King's assistant, is working with Wanda (Helene Stanton) to deliver these creations to the power that wants them. Ethel (Vivi Janiss), King's secretary, tells Bill Grant that the Professor is responsible for the ray light and the Phantom. When Ted and Lois discover a boy and girl, who have been killed, while rowing by the Phantom, Ted sends Lois for Grant. He is almost killed by a spear from a speargun. Ethel is killed by a spear from another gun. The Sheriff (Michael Garth) tells King, that Thomas's prints are on both guns. George is caught and confesses that he killed Ethel and also worked with King. Ted tells King later, that he knows that he is the man who created the ray light and the Phantom and will give him an hour before he tells the Sheriff. When a tanker explodes after running across the atomic ray light, the Professor destroys all his papers and his lab and a new creature that he is creating. He takes a time bomb and goes underwater to the site of the atomic ray light and the Phantom and plants the bomb, the Phantom catches him and they battle. The bomb goes off and destroys the atomic ray light, the Professor and the Phantom. Ted and Lois see all this and Ted, who is also on assignment to investigate the Phantom for a scientific basis, explains to Lois, that her father decided himself, that he had to destroy the evil things that he created. Ted and Lois walk off together.

**CAST**

| | |
|---|---|
| Ted | KENT TAYLOR |
| Lois | CATHY DOWNS |
| King | MICHAEL WHALEN |
| Wanda | HELENE STANTON |
| George | PHILIP PINE |
| Bill | RODNEY BELL |
| Andy | PIERCE LYDEN |

**CREDITS**

Directed by
DAN MILNER

Screenplay by
LOU RUSOFF

# The Phantom From 10,000 Leagues

# Escape In The Sun

A fat pompous millionaire whose only interest in life is to fulfill his unselfish desires sets out with his beautiful young wife (Vera Fusek) on a safari. The couple's relationship has become strained and he considers her no more than one of his valuable possessions to be admired and envied by others.

The first day on safari they quarrel. They agree to separate as soon as the hunting trip is completed.

The big game hunter (John Bentley) in charge of the safari and the millionaire's wife are attracted to one another. Lonely and dejected she encourages his advances.

One day on the hunt the woman is attacked by a lion. Her husband shoots the beast but misses. The hunter fires a direct hit. Later, the millionaire's wife reveals to the hunter that her husband is a perfect shot. She suspects he missed purposely.

Several times during the hunt the millionaire's wife is saved from near death by the hunter. Their love grows to such passion that they decide to run away together. This situation is complicated by an unusual turn of events which develops the exciting climax.

**CAST**

JOHN BENTLEY
VERA FUSEK
MARTIN BODDEY

**CREDITS**

Executive Producer
B. J. ROBSON

Written, Produced
and Directed by
GEORGE BREAKSTON, JR.

# Captain January

Old Guy Kibbee, who tends a lighthouse on the coast of rockbound Maine, is jealously devoted to little Shirley whom he rescued from a wreck four years before the story opens.

When vixenish Sara Haden, the new truant officer, breaks in on Shirley's birthday celebration to tell him that the little girl must take a test and submit to schooling, Kibbee becomes alarmed. He knows that Miss Haden can have the child, whom he has never legally adopted, sent to a state institution.

Prepared for the examination by Kibbee and Slim Summerville, the lighthouse inspector, Shirley passes with flying colors.

All is happiness for a time. Then Summerville receives word from the government that Kibbee must be dismissed, automatic machinery will take his place.

Summerville secretly communicates with people believed to be Shirley's relatives, knowing that Miss Haden will take Shirley away from Kibbee when he loses his means of support.

The fateful day arrives, and Kibbee and Shirley flee in Buddy Ebsen's boat, are overtaken at sea and brought back to port—only to meet the relatives, wealthy Bostonians, who had hurried down in answer to Summerville's letter. They take her away.

Surrounded by every luxury in a happy home, the little girl broods. She misses her old friends.

Then one day, her aunt and uncle take her on a mysterious trip to the shore. Shirley brightens at the sight of a brand new yacht. Then Kibbee pops up on the bridge in brass and blue, and the child runs to him ecstatically. As she hugs him tight, Slim Summerville, Buddy Ebsen, June Lang and Jane Darwell appear—all her old friends, and she is happy again.

**Cast**

Star
SHIRLEY TEMPLE

Captain January
GUY KIBBEE

Captain Nazro
SLIM SUMMERVILLE

Mary Marshall
JUNE LANG

Paul Roberts
BUDDY EBSEN

Agatha Morgan
SARA HADEN

Eliza Croft
JANE DARWELL

**CREDITS**

Directed by
DAVID BUTLER

Based on astory by
LAURA E. RICHARDS

# The Poor Little Rich Girl

"The Poor Little Rich Girl" is Shirley Temple's greatest hit. In such a necessarily short synopsis as this, it is impossible to describe the songs, the stars, the story, the laughter and tears.

While waiting for the train that is to take her to boarding school, Shirley wanders away from Sara Haden, the nurse whom her immensely wealthy father, Michael Whalen, has provided to look after her.

The thronged sidewalks of New York present an entrancing vista to Shirley, who has been closely sheltered during her short life and she walks on and on, recognizing in her mind many of the characters she has visualized in her youthful books. The nurse meets with an accident while searching for her, and the little girl's absence is unnoticed during the following days in which she runs into an astonishing assortment of adventures.

She is finally "adopted" by Alice Faye and Jack Haley, a pair of out-of-work vaudeville performers who are seeking a radio audition. Miss Faye realizes that Shirley is not the orphan that she has gaily pretended to be, but Haley is convinced that she is just what the act needs to make it a success.

Gloria Stuart, secretary to Michael Whalen's strongest business rival, persuades her employer that he should go on the air and advertise his goods. The team of Shirley, Haley and Miss Faye wins the audition and is hired!

Shirley's father, listening in, is amazed to recognize his daughter's voice, But he doesn't just dash to the radio station and bring her home—an amazing series of adventures follows before Shirley finally wins fame for Haley and Miss Faye and romance for her daddy and Gloria Stuart.

**CAST**

Barbara Barry
SHIRLEY TEMPLE

Jerry Dolan
ALICE FAYE

Margaret Allen
GLORIA STUART

Jimmy Dolan
JACK HALEY

Richard Barry
MICHAEL WHALEN

Collins
SARA HADEN

Woodward
JANE DARWELL

**CREDITS**

Directed by
IRVING CUMMINGS

Screen Play by
SAM HELLMAN, GLADYS LEHMAN and
HARRY TUGEND

# Wee Willie Winkie

Priscilla Williams (Shirley Temple) arrives from America at Rajpore, India, with her widowed mother, Joyce Williams (June Lang), enroute to the frontier army post commanded by her grandfather (C. Aubrey Smith). They are met by Sgt. MacDuff (Victor McLaglen), and witness the arrest of Khoda Khan (Cesar Romero), a native chieftain caught smuggling guns. In the struggle, Khoda Khan loses an amulet from around his neck, and Priscilla picks it up.

Finding Col. Williams a gruff old disciplinarian, Priscilla decides that the only way to approbation is to become a soldier herself. Her friend, Lt. Brandis (Michael Whalen), turns her over for training to MacDuff, who dubs her "Wee Willie Winkie" because of the quaint way she has of screwing up her eyes when she asks questions. Brandis, meanwhile, falls in love with Joyce.

Private Winkie, always in trouble at the post, sees Khoda Khan arrive under heavy guard, and slips through to give the surprised chieftain his lost amulet. Ramji, a spying servant, persuades Winkie to take a message to Khoda Khan by telling her it is a Hindu prayer, and on the night of the regimental ball, natives sweep down in an attack that releases their chieftain from the guardhouse.

With border warfare imminent, Brandis takes out a reconnaisance party, and he and Sgt. MacDuff are wounded, the latter mortally. Grief-stricken, Winkie wants to know why English and Indians must fight, and the Colonel tells her that they do not want to, but that war is unavoidable. Puzzled, Winkie decides with childish directness, to see Khoda Khan about it, and Ramji, sensing a valuable hostage, takes her.

Aroused by her disappearance, the Highlanders march at once to Khyber Pass, but soon realize that a tiny group of natives could slaughter a dozen regiments there. The Colonel decides upon a dramatic action, and walks alone through the Pass. Bullets spatter about him, but he reaches a giant stairway leading to Khoda Khan's lookout post.

Suddenly Winkie breaks away from her captors and runs down the stairway. Fearful lest she be hurt, Khoda Khan stops the firing and leaps after her. The three meet halfway, and both British and Pathans are astonished to see the men converse, and then, with Winkie holding a hand of each, start up the stairway peacefully.

At Khoda Khan's camp, Col. Williams concludes a peace treaty while the weary little Winkie sleeps. Coppy and Joyce win approval of their romance, and for Winkie there comes commendation by the Viceroy, at a regimental review in honor of Private Winkie, with Khoda Khan and his chieftains on hand to honor a "full-fledged soldier of the Queen."

**CAST**

Priscilla Williams
SHIRLEY TEMPLE

Sergeant MacDuff
VICTOR McLAGLEN

Colonel Williams
C. AUBREY SMITH

Joyce Williams
JUNE LANG

Coppy (Lieut. Brandis)
MICHAEL WHALEN

Khoda Khan
CESAR ROMERO

Mrs. Allardyce
CONSTANCE COLLIER

**CREDITS**

Directed by
JOHN FORD

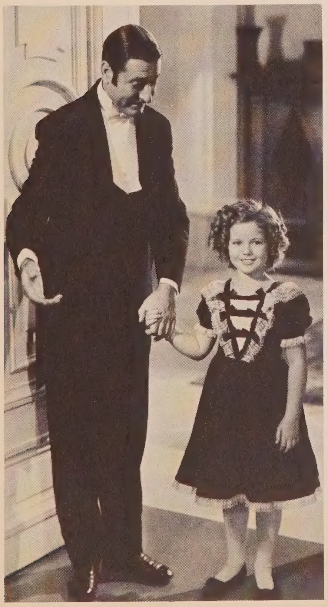
Based upon the story entitled
"Wee Willie Winkie" by
RUDYARD KIPLING

# Heidi

Mady Christians takes her niece, Shirley Temple, to the Alpine hut of her grandfather, Jean Hersholt, an embittered hermit ever since his son married without his consent.

At first hard and irritable, Hersholt is softened by the child's influence, learns to love her, and even wins back his old friends in the village. Much later the aunt returns and lures Shirley away to Frankfurt, where she is employed in the service of Sidney Blackmer.

Blackmer is seldom at home and has hired Mary Nash, a cruel, unscrupulous woman, as governess for his invalid child, Marcia Mae Jones. By keeping Marcia dependent upon her, the governess hopes to marry Blackmer. Arthur Treacher, the butler, knows of her designs, but can do nothing until Blackmer returns.



Shirley and Marcia become fast friends, which the governess observes with jealousy. In the meantime, Hersholt, frantic at Shirley's disappearance, has walked the hundred miles to Frankfurt, but his frenzied search when he arrives results in his arrest.

Blackmer returns, learns of the governess' cruelty and dismisses her. In revenge she steals Shirley, whom Blackmer hopes to adopt, and is giving her to a tribe of gypsies when Hersholt, escaped from prison, appears. Reunited, the pair vow never to separate again.

**CAST**

Heidi
SHIRLEY TEMPLE

Adolph Kramer
JEAN HERSHOLT

Andrews
ARTHUR TREACHER

Blind Anna
HELEN WESTLEY

Elsa
PAULINE MOORE

Sesemann
SIDNEY BLACKMER
Dete
MADY CHRISTIANS

**CREDITS**

Directed by
ALLAN DWAN

From the story by
JOHANNA SPYRI

# Rebecca of Sunnybrook Farm

Shirley Temple is the answer to the prayers of Adman Raldolph Scott for a child singer to feature his "Crackly Grain Flakes" radio program. Scott's bungling assistant, Jack Haley, fires the child, however, and then is sent to search for her.

Shirley's step-father turns her over to her aunt, Helen Westley, and Shirley has a swell time on Sunnybrook Farm. Scott owns the place next door, rediscovers Shirley, and is about to put her on the air when the aunt objects. With the aid of Shirley's cousin Gloria Stuart, the child broadcasts from the farmhouse, which is fitted out like a broadcast studio.

Complications ensue when the step-father signs Shirley to another sponsor. Shirley pretends to lose her voice, the step-father gives up in disgust, Scott and Gloria plan to adopt the little girl, and everybody's happy.

**CAST**

Rebecca Winstead
SHIRLEY TEMPLE

Anthony Kent
RANDOLPH SCOTT

Orville Smithers
JACK HALEY

Lola Lee
PHYLLIS BROOKS

Homer Busby
SLIM SUMMERVILLE

Aloysius
BILL ROBINSON

Dr. Hill
J. EDWARD BROMBERG

Hamilton Montmarcy
FRANKLIN PANGBORN

**CREDITS**

Directed by
ALLAN DWAN

Screen Play by
KARL TUNBERG and DON ETTLINGER

# Little Miss Broadway

Edward Ellis and his daughter, Phyllis Brooks, run a vaudeville actors' hotel. It's almost as run down as its guests. They adopt Shirley Temple whose parents were headliners before they both died. Jimmy Durante and his Jazz Bandits are twelve weeks behind in their rent (rest of the band is El Brendel, Heinie Conklin, Jerry Colonna, Syd Saylor and Eddie Collins). Charles Williams, a booker, has a club job for an act and Shirley suggests the band could use the money. Williams hires them and they immediately go into rehearsal, but loud.

This arouses a complaint from Edna Mae Oliver, cranky old dowager who lives in a mansion nearby (and who owns the hotel). Phyllis Brooks tells her off over the phone and in retaliation, Miss Oliver says the hotel will pay up its back rent—or out goes everybody. Shirley tries to plead with her but gets a rebuff just as George Murphy, Miss Oliver's good looking nephew comes in. George gets friendly with Shirley and meets Phyllis. Romance!

To win over Miss Oliver, George and the girls go to a fashionable club where Miss Oliver's brother, Donald Meek, is found close-harmonizing with some old cronies. Shirley makes it a quintet. The "boys" decide they're good but a club steward tells them to pipe down. To find a place where they can sing as loud and lusty as they please they rent quarters in Edward Ellis' hotel and pay a year's rent in advance . . . which saves the hotel from Miss Oliver's edict.

Undaunted, Oliver now goes after the Murphy-Brooks romance. She also tells the orphan superintendent, Jane Darwell, that Shirley is in bad environment. This builds up to a courtroom battle between Murphy and Miss Oliver over the young man's inheritance.

Judge Claude Gillingwater hears Shirley's plea for the actors' hotel; her right to live with her foster father, and the Murphy-Brooks romance. It ends by the Judge asking to have the show put on in the courtroom to test its merits. It is a sensational success and even Miss Oliver is won over by Shirley.

**CAST**

Betsy Brown
SHIRLEY TEMPLE

Rober Wendling
GEORGE MURPHY

Jimmy Clayton
JIMMY DURANTE

Barbara Shea
PHYLLIS BROOKS

Sarah Wendling
EDNA MAE OLIVER

Fiske
GEORGE BARBIER

Pop Shea
EDWARD ELLIS

**CREDITS**

Directed by
IRVING CUMMINGS

Original Screen Play by
HARRY TUGEND and JACK YELLEN

**NTA International Promotion Dept., 10 Columbus Circle, New York 19, N.Y.**